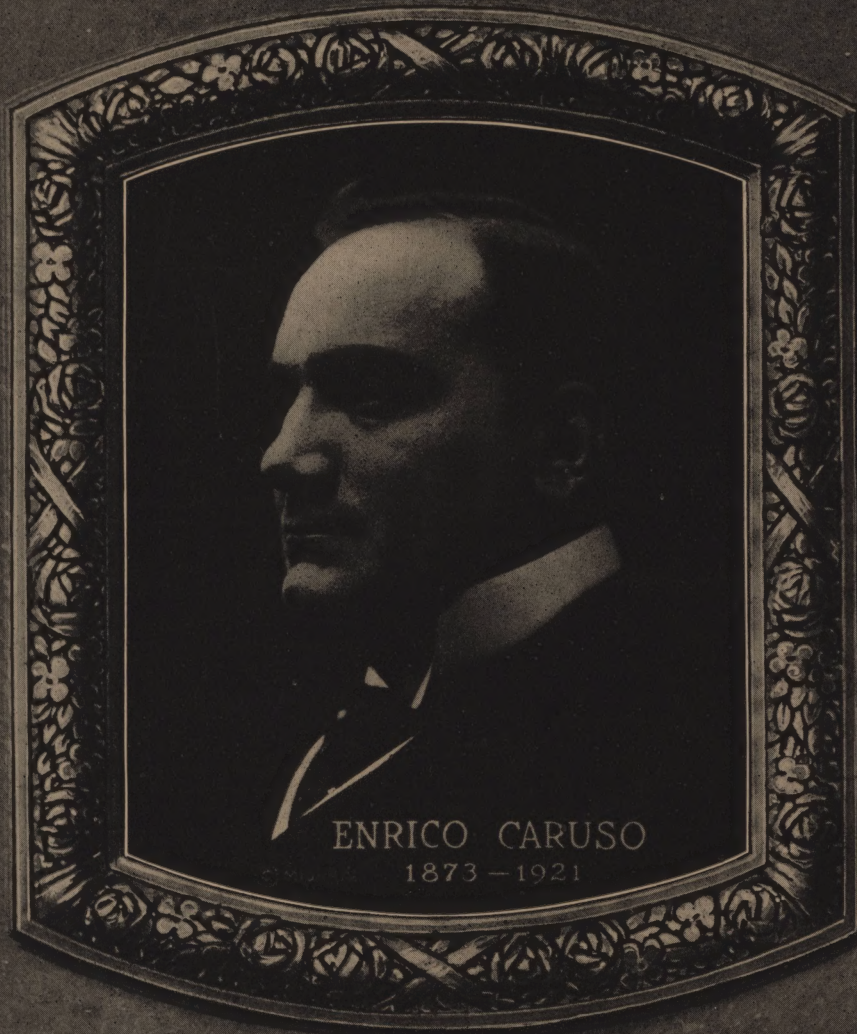


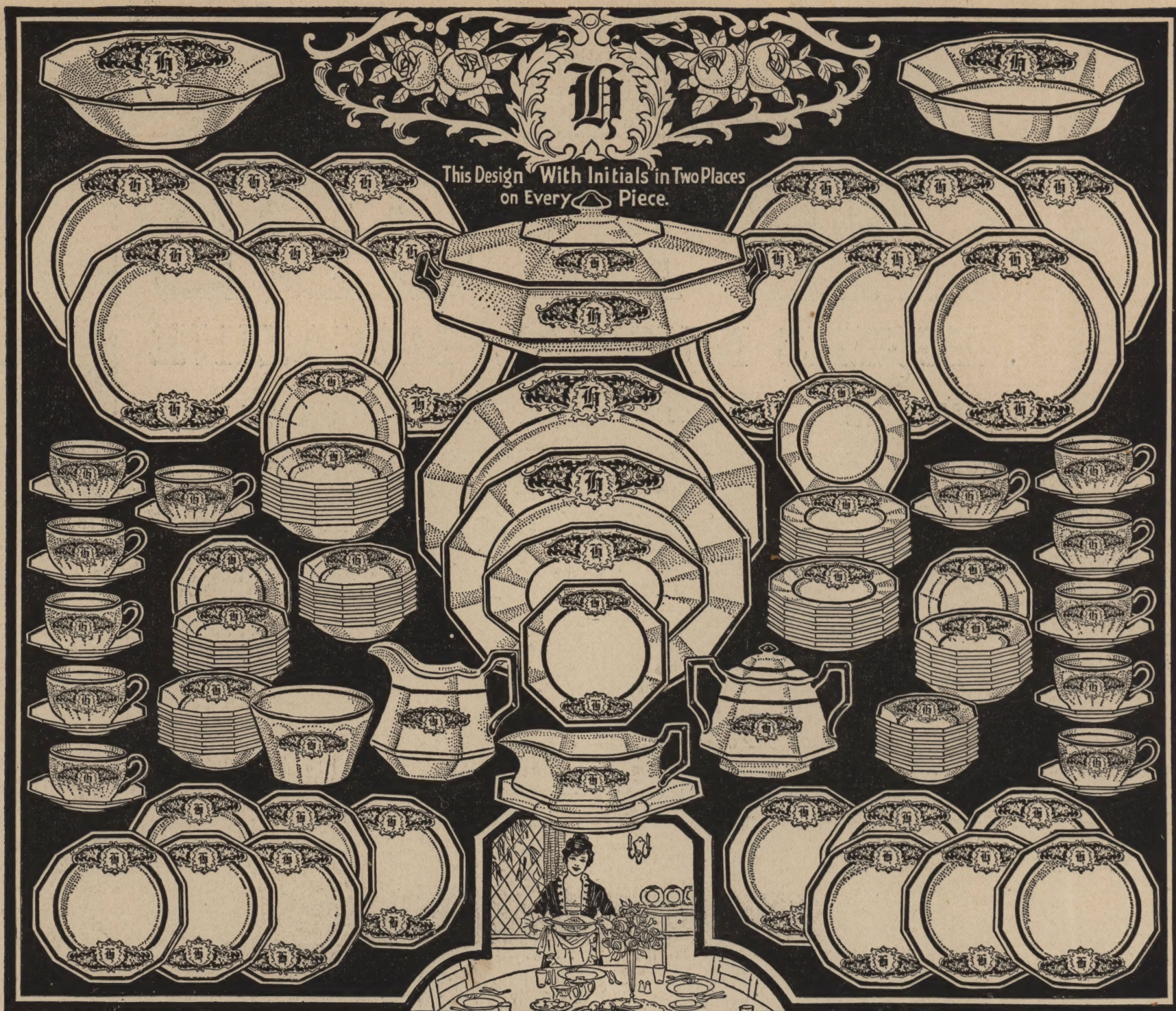
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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Vol. XXXIX No. 9

SEPTEMBER, 1921

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1921, by Theodore Presser Co. for U. S. A. and Great Britain

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THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Enrico Caruso, undoubtedly the greatest tenor of our time and perhaps of all musical history, died at Naples, Italy, on the morning of August 2, the direct cause being an operation for acute peritonitis developed from his long illness since last December 11. Caruso was born at Naples, February 25, 1873, the son of a poor mechanic. He made his debut at the Teatro Watro Nuovo of Naples in 1895 in the opera "L'Amico Francesco" by Morelli; but with no great success. His first real triumph was at Milan on November 8, 1898, as *Marcello* in "La Boheme." After a few seasons in leading opera houses of Italy, Russia and South America, he appeared at Convent Garden, London, creating a genuine *furor* as *The Duke* in "Rigoletto." His first appearance in the United States was in the same role at the Metropolitan Opera House of New York in 1903, when he achieved a marvellous success. The remainder of his career centered about this institution where he always was greeted by a crowded and enthusiastic audience. His last appearance, when for years he had been the idol of the operatic world, was in "L'Elisir D'Amore" of Donizetti, at the Academy of Music at Brooklyn, December 11, 1920.

Alexander Siloti, one of the few remaining genuine pupils of the wizard Liszt, will return to us this season, after an absence of twenty-three years from America.

The Harvard Glee Club, the first of its class to "invade" Europe, has been most enthusiastically received in Paris from where it is reported that "Never has a foreign musical organization received such a whole-hearted welcome here."

The Los Angeles Philharmonic Orchestra, Walter Henry Rothwell, conductor, has established an innovation in expanding orchestral usefulness, by announcing free morning rehearsals for the benefit of music students. Of these a special feature will be the rehearsal of compositions of new American composers, thus encouraging their work.

Two Paderewski Prizes, one of \$1,000 for a Symphony, another of \$500 for a piece of Chamber Music, are offered, the compositions to be submitted between September 15th and 30th, to Mrs. Elizabeth Allen, New England Conservatory, Huntington Avenue, Boston.

Hans Kindler, noted Dutch 'cellist, will return this autumn from a European tournee to resume his concert work in America, which for some years has been his home.

A Public School of Music for Chicago, to be known as "The Bryan Lathrop Memorial," has been endowed with \$50,000 bequeathed in the will of Mrs. Thomas Nelson Page, wife of the former United States Ambassador to Italy.

Mme. Margarette Matzenauer was married in Europe in June, to Mr. Floyd Klotzbach, an American business man.

Three Fellowships in Musical Composition, known as the Prix de Rome of the American Academy, of Rome, 101 Park Avenue, have been endowed. Each one provides for three years' study of Composition in Rome, or two years in Rome and one in Paris.

The Ravinia Park Opera Company has been performing to audiences averaging 6,000 persons, at the popular summer resort on the lake, north of Chicago. This institution seems to have become to the Windy City what the famous Orchestra and Band Concerts of Willow Grove are to Philadelphia.

A Memorial to Johann Strauss, the Waltz King, has been dedicated with elaborate ceremonies, in Vienna.

The Bayreuth Festivals, discontinued since 1914, are to be resumed in 1923, supported by an endowment of 3,000,000 marks, created by friends of the Wagner family.

"Pan Twardowski," a musical pantomime by Rozycki, was one of the greatest successes of the Warsaw season.

Felix Weingartner, famous Wagnerian conductor, is engaged to conduct opera and symphony concerts in Brazil, Uruguay and Argentina, during the coming winter.

The finest and Largest Carillon in the United Kingdom and the best-adjusted set of bells tuned to equal temperament, in the world, has been dedicated at the inauguration of the recently completed cathedral of Queenstown, Ireland. It consists of forty-two bells, with clavier, and has a compass of three and a half octaves. The great bell weighs 3,755 pounds and the smallest but thirteen.

Mme. Schumann-Heink, at last report, was giving a series of concerts in Batavia, Java, the scene of the tragic death of Nordica, in 1914.

The California Music Teachers' Association held its annual convention at Oakland, July 6-9.

The Sousa Band is undertaking this season the most expansive tour ever covered by a similar organization. The organization will include nearly one hundred. Montreal, Canada; Havana, Cuba; Mexico City, Mexico; mark some of its limits.

George Eastman, well-known patron of music, of Rochester, New York, has been decorated as a Knight of the Order of the Crown of Italy, the cross of the order having been conferred upon him at his home, by Ambassador Ricci in the name of the King.

Marcel Charlier, associated with the late Oscar Hammerstein at the Manhattan Opera House and later as Conductor of the Chicago Opera, died late in July in Belgium.

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Olive Fremstad, for many years one of our bright particular stars in grand opera, will return to the public again this year in an extended concert tour.

Mrs. Felix Weingartner, wife of the famous Wagnerian conductor, died in Vienna, June 23. She was born in New York in 1887, studied in Paris with Jean de Reszke, and made her debut in 1908 at the Imperial Opera in Vienna, in the title role of Richard Strauss's "Elektra." To the public she was known as Lucille Marcel.

A Guild of Singers and Players has been organized in London to help to reduce the difficulties surrounding the giving of concerts there.

Verdi's "Falstaff" has been chosen as the opera for the reopening of the famous Milan opera house, La Scala, after its improved stage and decorations are completed.

The National Association of Organists met July 26 to 29, in Philadelphia, the home of the first Organists' Association in America. Addresses and Artist Recitals filled most of the time, while among the more pleasant features were an excursion to Valley Forge with luncheon served by Theodore Presser, reception and supper by Mr. John Wanamaker, with recital on the Grand Court organ of the store by Charles M. Courboin, inspection of plant and luncheon with the Kinetic Engineering Company, and a banquet at the Presser Home for Retired Music Teachers.

8,000 Persons attended the opening of the Stadium concerts in New York, July 9, with Henry Hadley conducting an orchestra of ninety musicians.

Alfredo Casella, the eminent Italian composer, will tour America in the coming season.

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"La Camerata" is the name of an organization instituted at Milan, Italy, for the performance of works by the less known Italian composers. It derives its name from a famous old society of the liveliest intellects of Florence.

Bronislaw Huberman, the Russian violinist who appeared in America twenty-four years ago as a boy of fourteen, will return early in October.

"The Land of Happiness," an opera by two Americans, the libretto by Templeton Crocker and the music by Joseph D. Redding, has been accepted by Mary Garden for performance by the Chicago Opera Company.

S. Tudor Strang, prominent organist and composer of Philadelphia, died at his home in Bryn Mawr on April 29th.

The National Association of Harpists had its first convention concert at Carnegie Hall, New York, March 29th.

Kubelik, on the eve of his departure for America, played for an open-air audience of 100,000 persons in Prague, accompanied by two symphony orchestras of 200 players. It was a great occasion for Czecho-Slovakia.

The Glee Club of the University of California recently returned from a tour of the Orient, where they made many appearances with pronounced success. What a wonderful experience for a group of young Americans.

Lititz, Pa., has a pipe organ built in America in 1765. Is this the oldest American-built organ?

Mme. Sembrich has returned to her home in Europe. Both her husband and her mother died during the war.

Venice, Cal., has raised a sum of \$50,000 for the support of its municipal band next year. They look upon the band as a civic asset.

The Chicago Symphony Orchestra is probably the only self-supporting organization of its kind in the world.

The Rossini Club, of Portland, Maine, reported to be the oldest musical club in America, celebrated its fiftieth anniversary in January. First organized in 1863, it was incorporated in 1871.

Ernest Kunwald, former conductor of the Cincinnati Orchestra and who gained notoriety by being interned during the war at Fort Oglethorpe, has been appointed conductor of the orchestra at Konigsberg, Germany.

A Delaware State Music Teachers' Association has been organized, to bring together the teachers of the State for mutual protection and inspiration and to promote the interests of music in the State.

"La Juive" in Yiddish has had two performances at the Lexington Theater in New York. A movement is reported to be on foot to have regular "Opera in Yiddish" for the Jewish population of Manhattan.

Arthur Schnabel, the eminent Viennese pianist, will tour America during the coming season.

A \$131,000 Deficit must be met by the Guarantors of the Boston Symphony Orchestra, and a public appeal has been made for subscriptions to insure the permanence of the organization.

Siegfried Wagner, son of the great composer of operas, is reported to be visiting America next season as a guest conductor of some of our symphony orchestras.

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THE ETUDE

SEPTEMBER, 1921

Single Copies 25 Cents

VOL. XXXIX, No. 9

Enrico Caruso

"EXTRA! All about the death of Caruso!"

A little negro newsboy shouted his papers up the back street. A clerk, a drayman, a janitress, an artist and a millionaire builder stopped him to buy copies. There, on the front page was the tragic story of the death of a great singer—probably the greatest male singer of history. Only a president or a monarch could command as much attention in the crowded newspaper of to-day. This, possibly, more than anything else tells the story of the popular admiration for the unparalleled voice and beautiful art of the little Neopolitan lad, who once, digging around in the excavations near Vesuvius, wondered whether he might be a great sculptor or a great singer. Artists have no hesitation in saying that had he given as much attention to sculpture as to singing he might have become one of the great artists of the time.

So extensive have been the tributes and detailed biographical articles in the daily press all over the country that it becomes superfluous for the musical papers to make further comment. Caruso as we knew him was surprisingly modest and unaffected by his great fame. There was never any suggestion of affectation or bombast in his letters or in his personal greetings. He was imbued by a kind of boyish spirit of fun, which even through his serious moods, seemed to indicate that the plaudits of the masses did not overwhelm him in the least.

Had Caruso lived and sung fifty years ago his art would have ceased with the last heart beat. How grateful the world should be that it has been preserved in the marvelously beautiful records which have been made of practically all of the best numbers in his repertoire. His voice was so rich, full, pure and luscious in its finer quality that it recorded wonderfully. Jenny Lind sang for thousands and her voice went with her to eternity. Caruso sang for millions and will go on singing for millions for generations to come. His records become classic models by which all great tenors of the future must be judged.

Salve! Caruso! America claimed you, tho' the world showered it's laurels at your feet. It is America that will miss you most.

A Little Knowledge

"A little knowledge is a dangerous thing." Don't bother about who said it. The saying has worn its way into the warp and woof of our language and is accepted by everybody. In nothing is it more evident than in music. So many people assume that they know something about music, when they do not even grasp the fundamental facts.

Take the matter of the keys and of major and minor. It is not difficult to comprehend these things; but no one really knows the key system until all of the tonalities are mastered and the wonderful scheme is realized. It is all very simple then. Instead of spending a little time in going far enough ahead to get this grasp, countless good folks content themselves with asking others: "What is the difference between major and minor?" "Why do we use double sharps?" "What is the difference between the melodic minor and the harmonic minor?"—all these, the very simplest facts about music, explained in any good Scale and Arpeggio book, in a few minutes becomes a positive possession for life. Yet there are thousands of amateurs who never play more than three sharps or three flats and wonder why they do not get ahead in music.

No Possible Substitute

THERE is no substitute for real musicianship. No amount of advertising bluff or, as the Europeans call it, "Reclam," can take its place. Recently Mr. William Shakespeare, on his way home to England, made a short visit to *The Home For Retired Music Teachers* in Philadelphia, in company with Mr. James H. Rogers, the noted American composer. Mr. Shakespeare, who in 1866 won the King's Scholarship at the Royal Academy of Music, London, and the Mendelssohn Scholarship at Leipzig in 1871, then went to Lamperti for many years, devoting his time since then to teaching the voice. At the Home Mr. Shakespeare espied a fine grand piano in the parlor. In a few minutes he was seated and played one of the Bach Organ Fugues, a Chopin number and a Mendelssohn Prelude with all of the charm, freshness and distinctness of a young conservatory graduate. In comparison with some of the voice teachers we had known, this was quite a revelation. The solid musical training he acquired in the sixties and seventies remained with him to 1921 and seemed ripened in beauty by the years. No wonder Mr. Shakespeare has stood for years in the front ranks of the old world's great vocal teachers.

What to Cut Out

THERE is an art in elimination. Many teachers at this time of the year, in planning to take over pupils who have studied with other teachers, often have difficulty in knowing what to cut out. This is the problem that the builder has all the time in making over buildings. With the high cost of materials and labor, he endeavors to save all that is good. Sometimes it is really necessary to tear a building down to its foundations in order to build the kind of structure desired. There are teachers who make a practice of this and waste years of really valuable work, in order that their own ideas may be carried out. There never was a greater mistake. Of course you can not successfully turn a shanty into a church; but there is usually a fine lot of material that can be used by the skillful builder with a great saving of time.

Amateur Orchestras

THE ETUDE notes with pleasure the great increase in interest in the amateur orchestras of America. The altogether extraordinary work being done in public school and in high school orchestras indicate, very clearly indeed, that in a few years these amateur organizations will develop enormously.

Like all other organizations of the kind, they depend very largely upon the enthusiasm of a few individuals who can see the big things and lead the way to accomplishment. Like any successful business, such organizations thrive until the spirit is lost, until they get into the hands of little-minded people who imagine that success comes through the minute observation of parliamentary rules, special regulations, finicky promptness, while the spirit of co-operation in its real sense flies out of the window. Such, we understand, has been the history of endless organizations which for a time have been wonderfully successful. It is surprising how long some amateur orchestras, such as those of Boston, New York and other cities, have survived. In London the "Wandering Minstrels," which for years met in the home of Lord Gerard Fitzgerald, had a career of thirty-eight years. This wonderfully successful amateur symphony orchestra gave concerts which netted for charity over \$80,000.00.

Some Editorial Correspondence

TO THE ETUDE:

I would like your advice as to a diploma for music. I finished tenth grade and one book above tenth grade at thirteen years. I have been teaching for the past year and now am fifteen years, and I like teaching very much. I would like my diploma. Must I go to a music school to get it? How long would I have to go? Can a music teacher without a diploma present one? Can I enter a music school without an eighth-grade diploma? What is the price of a diploma?

ETUDE READER.

DEAR FRIEND:

A diploma is a piece of paper with printing on it, accompanied by the signatures of certain individuals attesting to the achievements of some other individual.

The paper and the printing have no more value than any other printed matter.

The worthwhileness is all in what is represented by the authority and the integrity of the persons, of the offices of the people, who have signed and sealed the diploma.

All recognized schools grant diplomas. These diplomas are often of great value to the student in getting a start in after-life. The point is, however, that the more the school is recognized the more valuable the diploma becomes. We know of a colored herb doctor, whose window is a veritable museum of conglomerate remedies, who proudly displays the diploma of some correspondence course which grants him the degree of "Doctor of Philosophical Wisdom." We have seen dozens of diplomas that have no more worth than yesterday's newspaper, because the schools granting them were of corresponding value.

You can not buy a diploma, that has any value whatever, with any currency but knowledge and ability acquired by hard work.

Unless you are one of those fortunate people who have the gift of teaching themselves, you will have to pay for the instruction leading to knowledge. You may go to the very finest teacher in the world and get the best instruction; but, unless you have the gift of assimilating it and have the ambition and energy to take advantage of it, you may fail dismally and never be entitled to a diploma.

Then, who shall say whether you are entitled to a diploma or not. We know of one firm which has spent a fortune in advertising books, sold at a ridiculously high price, which actually granted a diploma to two children entitling them to teach piano when the children were really cornetists. This stamped, once and for all, every diploma issued by such a firm as a flagrant fraud. No publishing house making a business of selling music has any right to confer a diploma.

The Only Policy

"ONE lesson, and only one, history may be said to repeat with distinctness; that the world is built somehow on moral foundations; that in the long run it is well with the good; in the long run it is ill with the wicked."—JAMES ANTHONY FROUDE.

Several times we have printed the above quotation in THE ETUDE. Its great significance lies in the fact that the famous English historian, at the prime of a lifetime devoted to the study of the history of all time, decided to write a short essay epitomizing all that he had learned from his immense researches. He began the essay in part with the words we have reprinted.

It is comforting to have reiterated the great truth that the right survives and the wrong perishes. We do not have to go to Kant or Froude to learn that "The essence of true nobility is neglect of self," that "Right is the sacrifice of self to good and wrong the sacrifice of good to self, one the object of infinite love, the other the object of infinite detestation and scorn." No sensible person denies the element of self-interest in every professional or business undertaking; but it has come to be the code of all sensible men to look out for the interests of the other fellow as a matter of decent business policy. Such businesses are the ones which inevitably survive in the long run.

All this preamble is the result of reading a great many let-

ters received from musicians in all parts of the country complaining of the methods employed by certain firms in attempting to make the public believe, that through some undefined power, they can *compel* the profession to use their publications to the *exclusion of all others* and at the same time offering diplomas, medals, scholarships and what not, as bait for the introduction of their methods to the exclusion of others. Judging from the letters we have received, the detestation and scorn of the responsible members of the musical profession in America for these purely commercial methods are unbounded.

If a method or a collection of books is really worth while, nothing can stand in the way of its success. It will not be necessary to employ musical mercenaries to exploit it, nor will it be necessary to use threats of legislative action which would compel every teacher to use state standardized *proprietary* methods. No uncorrupted legislative body in America ever will compel any such action. Such threats are ludicrous, and only the unsophisticated back-woods teacher is intimidated by them. When we recount the number of teachers who have told us of the prodigious sums they have expended to firms publishing such proprietary methods, only to discard them in disgust after a comparatively short trial, the future of such schemes is evident, no matter how much may be spent to exploit them.

There are numerous excellent sets, collections and methods published by the best American publishers at a fair price and sold by decent methods, without any attempt to bamboozle the purchaser into believing that he is buying anything but the regular legitimate educational materials.

The latest trick employed by unscrupulous firms is to advertise all sorts of additional advantages in the way of scholarships, diplomas, medals, etc. The purchaser is approached by glib agents who talk fluently of the wonderful "free" advantages. The prospect, filled with excitement by the ideas that he has been awarded something for nothing by some beneficent proprietary firm, signs a blank without reading the context. Shortly he receives a set of books and a bill that nearly "knocks his head off." The blank was really an order for the books, a cheap book agent dodge—simply the old lightning rod swindle again. If the purchaser refuses to pay he is threatened with suit. *Never sign anything presented by a stranger without reading every speck of type on the page.*

This nefarious scheme has been tried out time and again by book publishing firms. Such firms last for a time and then vanish. Why? Read the quotation from James Anthony Froude.

Dollars and Cents in Music

OVER four times as many phonographs and records were manufactured in the United States, in 1919, as in 1914. The piano industry nearly doubled itself. Industrially, America seems to be leading the world in music.

Blasco Ibanez, the great Spanish thinker and novelist, has pointed out that this is the age of music, that music is the great product of our times and one of the greatest forces of the moment. While much of the commercial advance in music in recent years must of course be credited to the manufacture of very raw and very much machine-made stuff, one must always remember that in a country developing as rapidly as the United States and attempting to assimilate millions of people from other lands as well as our own, whose educational advantages in the past have been almost *nil*, we must pass through the oil-cloth and ingrain carpet stage before we can walk on beautiful tapestries.

Notwithstanding the trash and junk poured out of "music factories," if it were possible to make a musical assay it would probably be found that the musical status of America compares on the whole quite favorably with any country anywhere.

It may be interesting to note that the manufacture of musical wares in the United States during 1919 was over \$325,000,000.00. Immense numbers of people are supported thereby and millions of others are inspired through music to higher and greater accomplishments. It is only in such manner that we can even imagine the tremendous practical value of music to the state at this time.

How to Develop Staccato Touch

By TOBIAS MATTHAY

Eminent English Pedagogical Specialist Sometimes Known as "The English Leschetizky"

To ask me to answer this question is on a par with asking a painter "how to learn to paint red", or to paint green! One does not learn how to paint red nor green, but, in the first instance, one must learn how to paint correctly! Similarly, one cannot learn to play Staccato without in the first instance learning how to produce tone correctly; and one of the incidents in achieving this last is that it will also enable us to produce staccato and legato results.

But we cannot learn to produce tone correctly without going into the whole question of how to play the Piano-forte. Now success here depends primarily on two quite distinct though ever closely related factors: (1) musical perception and attention; and (2) production of the sounds required to express the results of such musical attention and perception. Both aspects of this problem must be studied and their laws understood if we would succeed pianistically; and these two aspects must always be studied in conjunction. Seeing then that all these things inevitably go hand in hand, I must therefore, in order to answer the question, try to cover the whole ground of the fundamental principles of Piano-playing, or at least must try to touch upon the main facts and laws concerned.

To begin, there is no such thing as "Staccato-touch". The act of Touch is only another name for the act of tone-production; and this completed, may, as an after-effect, be followed either by legato, or by the shortest form of duration—staccato. In other words, the act of tone-production, when completed, may either be followed by an instantaneous damping of the sound (staccatissimo), or the produced sound may be allowed to continue for the full value of the written note, or any part of that value—more or less *Tenuto* or even legato, or may be allowed to continue even beyond such written value—forming that over-lapping of sounds termed *legatissimo*.

Ceasing Tone

In short, the act of touch, proper (the act of tone-production) must be completed before there can be any question of continuation or non-continuation of the sound. Hence we cannot learn how to cease sound, unless we first understand how to make sound. Clearly then realize that the act of Touch and the act of Continuation are two quite distinct things. The first depends on *how* you make the key go down, and the second depends on how long you hold it down afterwards. Most of the mischief in the now out-of-date, empiric teachings arose from non-recognition of this simple fact.

In the old days, when nothing was known of the true fundamentals of Technique—the means of expression and execution—the student was told to play staccato and legato, but was *not* told how this was to be accomplished, nor was he told anything of the laws that underlie the processes of playing, generally. Instead he was given miles of scales, exercises and studies, with the forlorn hope that he might tumble to it somehow, by good luck. Unfortunately most students never seemed to have any luck that way!

Thus, also, the old ideas (?) of staccato "touch" were quite hazy, and incredibly erroneous, just as were those concerning legato and the act of touch itself. Since it was not realized that the act of producing the tone may be precisely the same whether we are playing staccato or legato, it was absurdly supposed that "staccato" implied some special way of going at the key! In fact, there was no glimmering of the truth that everything, so far as tone is concerned, depends on what we do with the key during its down-movement. Instead for staccato, the illuminating advice was given, that we must play "as if picking up burning cinders"—a truly monumental piece of misdirection!

Indeed, had it not been for the persuasive example of the great artists one heard—the Rubinshtins, the Liszts, etc.—and who unknowingly, did all the right things, technically and musically, none of us ever would have learned to play successfully.

Besides this, we had criminal mis-teachings of Touch itself. We were told that "the finger only must be used," that it must be "a little hammer-like action of the finger" coupled with an absurd lifting of the fingers, so as to

enable us better to "strike the key down," which one should never do. We were even told to "lay a penny on the back of the hand, to keep it quiet," with the result that many unfortunates were led to form those terrible habits of stiffening the fingers, hands and arms which effectually prevented their ever reaching any possibility of self-expression, and turned Piano-playing for them into purgatory instead of heaven. Then we had "methods" of playing based upon "holding the knuckles in," or the fetish, "Pressure," indiscriminately applied, thus again achieving the same certainty of being debarred from ever playing easily. And when, at last, there was a little lifting of the cloud of superstition, and some began to realize that "free weight" was at the bottom of things, then they spoilt all, by failing to recognize the whole truth, and instead taught fully resting weight, fully passed on from note to note, thus again wrecking many a would-be and could-be artist for life.

Let the Damper Rebound

All such foolishness of the old fully-fledged or half-fledged empiric methods becomes impossible, once the simple fact is recognized, that the hammer instantly rebounds from the string the moment the key's depression is completed, even when we play legato, and in spite of the fact that we keep the key down, and that, therefore, nothing further can possibly be done to alter the tone, however much we may press, squeeze or weigh upon the key after that. Holding the key down (for *tenuto* or legato) simply means that the damper is kept off the strings, and that these therefore, continue sounding—softer and softer—so long as the key is held depressed—and it requires indeed a very slight effort to encompass that! Whereas, to obtain Staccato, we must see to it that the damper, itself, is also allowed to rebound, and thus to stop the sound almost at the moment of its birth. Hence, finally, to achieve the sharpest staccato, we must

learn to allow the key itself to be free to rebound upwards. *Staccatissimo*, itself, however, is but comparatively rarely required in playing. As a matter of fact, most supposed staccato passages are not really staccato at all—staccato meaning totally lacking in Duration; whereas most of such passages really consist of notes given with some degree of Duration; not notes really as short-sounding as possible, but held slightly, though, may be, very slightly indeed. Thus, in learning to play staccato passages, we must learn to give all shades of Duration from almost full legato (or *tenuto*) down to practically no Duration whatever—staccatissimo.

To sum this up: the difference between Staccato and Legato (as shown) depends on what we do after the act of tone-production (the act of touch) has been completed; and since we can follow the act of touch either by a *tenuto* or staccato, it is clear that staccato does not imply a different kind of tone-production than does legato. In staccato the act of tone-making is more or less immediately followed by the act of tone-stopping, that is all!

Hence it comes to this, that if we would understand "staccato-playing"—tone-stopping—we must properly understand that which precedes it—the process of tone-making. Here the first thing to learn is that the act of tone-making implies an act of attention; and that this act of attention is duplex in its nature—it implies both timing the key and feeling the key. As to "timing the key" this means that we must time our action with the key so that this act culminates and finishes at the very moment that the tone begins, a moment determined in the first place by the musical time-place of each note, and in the second place by the mechanism of the Piano-key, by the place during key-descent where the hopper slips from underneath the hammer. As to "feeling the key" this means that we must physically feel what force the key requires from us, so that the sound produced shall be precisely in consonance with our musical judgment and feeling at the moment.

Aural and Muscular Sense

Now to ensure the first element of this duplex form of attention (and doing) we must be alert *aurally*, and to ensure the second we must be alert through our "muscular-sense"—or "kinæsthetic sense," as the later psychologists have now dubbed it.

The act of timing and feeling the key, in this sense, is best realized by the practice of one of the first experimental exercises given in one of my works,—

Here are the directions, in brief:

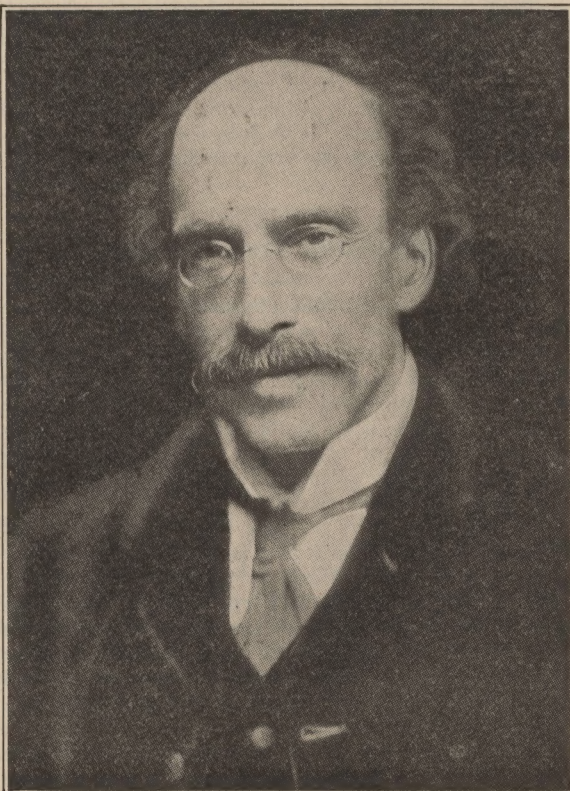
(I) Sound the notes of a convenient chord by carefully weighing the keys down—which means, employ arm-release strictly in answer to the resistance those keys are felt to offer you during their descent.

(II) Repeat the preceding experiment, but now, at a definitely purposed moment "let go" at the wrist-joint—that is, omit the slight exertion of the hand which you find sustains the weight of the arm at the wrist; the fingers continue to hold the chord as before, while the wrist drops.

(III) Repeat this last, but now cause the weight to "disappear" at the very moment that it is left in the lurch at the wrist through the cessation of the hand's exertion—the arm, in fact, becoming supported by its own muscles, and thus ceasing to bear downwards upon the hand, fingers and keys. Be sure to time the cessation of all finger-exertion as well as hand-exertion at this very moment, and you will find that the keys will then rise, carrying up with them the fingers still loosely lying upon them, and thus ceasing the sound.

(IV) Finally, learn to time this last process at the very moment that the tone appears, and you obtain a perfect staccato.

In studying this exercise, we learn to realize two most important facts: (1) the extreme shortness of the time occupied in making the tone—during key-descent only; and (2) that the cessation of the tone depends solely



*Am cordially
Yours
Tobias Matthay*

Aug/13

and purely upon the complete and accurate cessation of all the energy employed *during* the production of the tone. Incidentally we also learn to attend to key-resistance during key-descent (without which there can be no accuracy musically); and we also learn to listen for (and to) the implicated sound each time.

Moreover, we begin to realize that basic of all truths, that Music always and ever implies Movement or Progression; and this last I consider to be the most important of all my teachings. Thus, as I have pointed out elsewhere: (1) we have the *movement* of the key itself towards the place in key-descent where tone begins; (2) the movement of groups of quick notes towards the pulse (or beat) ahead; (3) the movement of the phrase towards its rhythmical climax, near the end of it; and again the movement of successions of phrases towards the more important landmarks of a composition; and finally, its progress towards the completion of its shape—always Movement, Progression and Growth. No musician ever has felt Music apart from such sense of the progression of it, although not necessarily aware of this true explanation of his sensation of musical-shape. But here again the actual teachings of the old days was as misleading for the poor student, as it well could be. Instead of being told to look for the natural movement and growth underlying all musical experience, he was given the supposed explanation that it consisted of chunks of "accented or unaccented notes,"—brick and mortar, dead, lifeless and futile!

Moreover, the little exercise just described also leads us to recognize that the process of tone-production physically depends on the interaction of *three main elements*, finger-exertion, hand-exertion and arm-weight—forearm and upper-arm may be distinguished later. All these three elements have their bearing upon every kind of touch, but their balance has to be modified in harmony with the ever-changing requirements of Tone, Duration, and of Agility. Finally, there is a fourth element of Touch, the *Forearm Rotation* element, which perhaps is the most important of all, since misapplication of it is by far the most frequent cause of technical failure. Let me therefore try to make this clear, so far as this can be done in a few words.

The Thumb in Technic

Realize that the *two bones* of the forearm are so pivoted at the elbow that the "natural" position of the hand is with the thumb *upwards*, and that to bring the hand into its playing position at the keyboard, these two bones have to be twisted one upon the other, and that this implies a muscular *exertion*, although a slight one, and this exertion must be continued to prevent the hand and arm rolling back into their passive position. It is plain therefore that none can go to the Piano without making this "forearm rotatory exertion" *towards the thumb-side of the hand*. Now that is where all the error creeps in. Not being aware of the exertion he is making rotationally towards the thumb, he *continues this exertion*, while intending to use some other finger say the fourth or fifth finger, and is surprised to find these quite helpless and apparently "weak." Hence have arisen those millions of exercises and studies, written with the forlorn hope of overcoming this deficiency—by accident! Needless to point out that the practice of such material, with the forearm held stiffly, rotationally, will only tend to form into unbreakable habit one of the worst faults to which it is possible to succumb.

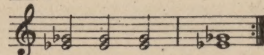
The correction of this, like all other technical faults, is entirely mental. The sufferer must be made to realize that, when he wishes to use any other finger after the thumb, it is imperative that he must, in the first place *cease* the rotational effort (however slight) which he is making towards the thumb—he must eliminate the exertion which is preventing his having any *basis* for the exertion of the supposed two "weak" fingers. With the cessation of the rotational exertion towards the thumb, the fourth and fifth fingers at once become "strong," because the tendency of the forearm to roll over towards them now supplies quite a satisfactory basis for their action up to a considerable tone-amount; and, if still more is required, the forearm is *exerted* in addition in their favor.

Eight Steps

Being perhaps the most important of all my *technical* teachings, let me summarize the successive steps I have previously shown to be the only logical succession in surmounting rational difficulties, and also so-called "finger-individualization" in particular:—

Step I:—With the hand gently clenched as a fist, and held sideways (with thumb upwards,) sound two adjacent black keys by weight-release of the whole arm. Play the two notes quite softly and evenly.

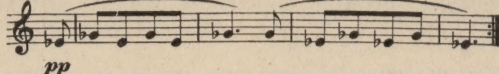
Ex. 1



Step II:—Now turn the hand over into its usual playing position (with knuckles up) and still with the fist play the same exercise.

Step III:—Playing quite softly, still with the fist, now rock from side to side, sounding the notes alternately.

Ex. 2



Step IV:—You have now learned to play the LEGATO-RESTING. Next repeat this rocking from side to side UPON THE KEYBOARD, but without sounding the notes at all, and you have the form of "resting" required for Staccato. Finally add a light jerk of the forearm, as you reach each note alternately, thus sounding it, and now make a crescendo towards the end-note of the rhythmical figure, in fact playing the final note quite loudly.

You have now added the TONE-MAKING IMPULSE for each sound, while the "RESTING" continues for the duration of each figure. Whether the result is a legato passage or a staccato passage is determined by your RESTING either in the first or second way.

Here also you have the BASIS of all finger passages—a "finger" passage played without using the fingers at all! In fact, do not be satisfied until you can (really quite easily) play the above figure up to quite a good speed.

Step V:—After this, unbend the fingers, and practice again the last two steps, but now use any set of two fingers, such as 1-3, 2-3, or 3-5; such exertion of the fingers corresponding to the degree of the forearm rotational jerks supplied as a basis for their action.

Steps VI, VII and VIII:—Are details leading up to the correct playing of the five-finger succession of notes—that reminiscence of the many evil hours spent in our childhood!

Thus, in answering the question "how to learn Staccato-touch," we see it is impossible to consider any such point in Technique without the bearing upon it of the fundamental laws of all technique, and indeed of those of Interpretation itself. In short, the laws of Technique and those of Interpretation are indissolubly bound together, and perhaps most of the mischief in the past has arisen from the attempt to study Technique dissociated from Music, whereas the first care of the teacher should be to insist on the close bond there is between them.

Musical sense cannot be expressed without perfect mastery of Technique, but Technique cannot be achieved unless definite musical purpose is kept before one as the aim and end-all of every technical effort attempted. Acquiring Technique is all a matter of association, and in the end every nuance of Technique must arise spontaneously in response to our vivid sensing of musical feeling itself.

Motives and Measure Bars

By Sidney Bushell

A good deal of confusion often exists in the mind of the pupil owing to improper instruction regarding the above. He is informed that a certain time signature indicates so many beats to the measure and that every measure must be of equal value. While this may be true almost without exception, it is more by coincidence than intent, as will be shown.

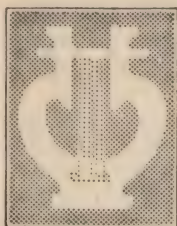
The real purpose of the time signature is *not* to indicate the number of beats to a measure, but the number of beats to a *motive*. Thus, in $\frac{3}{4}$ time (three quarter notes to the *motive*), it will frequently be found that the first and last measures of the piece will be unequal. Upon inquiry, the pupil will be hazily informed that the balance of the first measure will be found at the end of the selection. Why it should be thus split up no satisfactory explanation is proffered.

Now the purpose of the measure bar is to indicate where the *accent* falls in the *motive*, which is on the note immediately following the measure bar. This note is known as the *melisma note*, and since, as a rule, the same motive is preserved throughout the piece, it naturally follows that the measure bar always appears at regular intervals once the accent is established, and consequently, the number of "beats to a measure" will tally throughout, with the frequent exception of the first and last measures.

Twenty "Don't's" for Piano Teachers

THE following were selected by the class in Musical Pedagogy at Judson College, Ala., under the direction of Edward Leeson Powers:

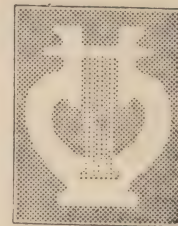
1. Don't stop studying. Study teaching. Read THE ETUDE. Take lessons if possible. Broaden yourself along general as well as musical lines.
2. Don't use example without explanation, and *vice versa*: the average pupil gets but little from either used alone. They are likely to be confusing and misleading unless one is used to supplement the other.
3. Don't take it for granted that your pupil understands. In some way make him prove it, by explaining in his own words or by demonstration. The mere assertion that he understands is not a proof.
4. Don't let interest flag. Without interest there will be but little progress. The first essential is that you be intensely interested yourself.
5. Don't ignore a pupil's likes and dislikes. His interest and his musical development will depend upon consulting his preferences as far as is compatible with sound musical and pedagogical principles. His pieces should be such that he can learn to like them within a reasonable time. It is not necessary that they should please him at first.
6. Don't fail to be punctual, businesslike and systematic. These things are essential. However, teaching should not be purely a business proposition. One should enjoy it and not think too much about the money it brings it.
7. Don't let outside affairs interfere with your work. Recreation is necessary but should be kept secondary. Outside affairs may be so regulated that they help. One should be helpful in the life of the community but not at the expense of his work as a teacher.
8. Don't tell too much, but teach by questioning. Questions compel attention, stimulate interest and require the pupil to think for himself.
9. Don't use praise or censure unwisely. These are powerful forces for good when used with discretion; but they are capable of doing much harm if used too much or at the wrong time.
10. Don't say "DON'T" when you can say "DO." Attention should be on the thing to be done instead of on the thing to be avoided. Moreover, "DON'TS" irritate and rub the wrong way.
11. Don't get into ruts. Variety is better than monotony. Surprise your pupils now and then; they will enjoy it and it will make your work more interesting for you.
12. Don't neglect the development of your pupil's musical sense. Better neglect the fingers than the ear. Unless the pupil hears and feels musically, any finger training he gets will be of little value to him.
13. Don't be vague and indefinite. Definite aims and clear comprehension are essential to intelligent practice. Require definite things. Some definite goal constantly in sight saves much time and makes the work fascinating.
14. Don't tolerate carelessness or thoughtlessness. Nearly all pupils will have these faults if the teacher is at all tolerant of them.
15. Don't give up until all means have been tried. Perhaps the trouble is with your diagnosis; if you are sure that is right change your prescription. Remember there is no occupation that requires more ingenuity, patience and perseverance than does the teaching of music.
16. Don't neglect health. You cannot have the steady nerves and the cheerful disposition you will need unless you are physically fit.
17. Don't be careless in appearance, manners or speech. Refinement and culture are as important as knowledge and skill. The time has passed when musicians were expected to be crude, cranky and queer.
18. Don't forget that your greatest tasks are to teach your pupil how to practice and help him to love music. These are fundamental; if you can succeed in these the battle is more than half won.
19. Don't attempt to fit the pupil to a system. Since no two pupils are alike your teaching will have to be varied to suit the taste, disposition, ability, ambition and mental and physical peculiarities of each pupil.
20. Don't forget the Golden Rule. If you apply it constantly you will be considerate, agreeable and sincere and will give the best that you have to every pupil in every lesson.



A Square Deal for the Music Teacher

Let Us Have a Better Financial Status for the Professional Musician

By CHARLES E. WATT



(Mr. Watt takes the very definite stand that "the laborer is worthy of his hire." He claims that American musicians have practically no professional status and that the remedy is for all professional musicians to insist upon a charge for every possible kind of musical service. Everyone knows how sensitive the average lawyer or the average physician is about being approached for professional advice except through regular channels. We feel however that recognition of the profession will not come entirely by making a stiff stand for proper business compensation. Gatherings of representative musicians at which the foremost men of the community attest their interest and belief in music, after the manner of the highly successful Banquets of the Philadelphia Music Teachers' Association, have a great power in impressing the layman and identifying the profession of music as one no longer the monopoly of itinerant music teachers or long haired sensualists.—EDITOR'S NOTE.)

The professional musician, native born, has hardly any established status to-day, in many parts of the United States. He may, and does at times, through individual merit or a combination of fortuitous circumstances rise to a position of honor and money making; but, on the whole, the public has no method of differentiating him from the student, the amateur or the dilettante and he is classed, indiscriminately, with all of them, and at the same time a preponderance of favor is still thrown to the foreigner.

According to Webster the dilettante is one who pursues music (or any of the fine arts or sciences) merely as a pastime. The Amateur, according to the same authority, is one who cultivates an art or study from love of attainment and without reference to gain or emolument. The Student, basically (although all musicians must remain students of a kind through life), is one who has not yet sufficient technic, repertoire or interpretative intelligence to entitle him to be ranked as ready for paid work. The Professional, on the contrary, is one whose attainments in all these lines and in many others is such (or should be) that he is amply ready to take up any definite piece of employment in his particular line and do it skillfully and artistically, with due reference to the art in general and of all other educational considerations.

The amateur and the dilettante classes are absolutely necessary for the proper development and support of music in a community; for it is they who buy tickets for concerts and in every way support the growing musical interests of the place. Without students the prospect for any continued life for music in any given locality would be indeed meager. But, all of these are positively in different relation to the art and to the public than is the professional musician; and this relation should be understood both by them and the public.

The professional musician always has been too much absorbed in his own work to think much about this and "too busy" to take the proper steps to protect himself; but, in these times of difficult living, a state of things has arrived when he must take the necessary action or he will be utterly overthrown by the force of circumstances.

In the "Nothing for Nothing" propaganda, the basic idea is that all professional musicians must receive adequate pay for every bit of public work done and must not under any circumstances belittle and enervate their earning powers by giving away either lessons or public appearances. This meets the objection that (in many localities at least) the public has been so steeped with the idea that music is a God-given thing, and as such must be turned back to all His creatures free of cost or obligation, that it seems impossible to do more than get pay for actual lessons, and that it is only the really noteworthy artists who can secure pay for public singing or playing. Playing or singing in the church is considered as the "mite" which the musician must give without price, singing at funerals or weddings, a mark of friendliness and

sympathy and almost all concert appearances as "for the good of the cause."

Of course, in the larger musical centers these ideas are rapidly being done away with and there are to-day hundreds of musicians, yes, thousands, who get pay for appearing in churches, theatres, movie houses, lodges, clubs, concerts, private musicales, weddings and funerals. But, this state of things should be universal instead of merely sporadic; and it should become the earnest and persistent effort of professionalism to make it so. And the whole process harks back to the statement that the public must appreciate and respect the difference between dilettante, amateur and student classes as measured up against professionalism; and the latter class must insist also upon a higher status within its own ranks than can possibly be attained by the other classes.

Association Hints

Beginning with the Music Teachers' National Association, there should be no cessation of agitation until standards are established and examinations instituted whereby the work of professional musicians—teaching or concert—shall be required to reach a certain point of excellence and remain without faltering. Then the states must take this up individually and insist upon standardization of teaching and playing and this must be followed by communities and individual schools and institutions. And having such a standard established, those whose lives are devoted to music and whose living depends upon it, must assume an attitude of inflexible determination that no work of their status is to be given away under any circumstance.

The Public accepts work at the appraisalment of the workers, and for musicians to falter in their determination to set standards and prices and maintain them is but to invite an indefinite continuance of the idea that all music is, sometimes, procurable for nothing. The dilettante and the amateur should, as a rule, stay out of paid positions, or at least they should not work gratuitously in those which should yield pay; and in those few cases where it seems fair and desirable for them to do any public work at salary they should stubbornly maintain a price and conditions which will aid professionals to hold the same ground.

An Unusual Position

A certain wonderful young contralto whose career on the American concert stage was an object lesson of what can be done by a brainy, talented American girl to bring herself to the very top, married a man of wealth and immediately and permanently retired from all public life. "For," said she "I no longer need the money and therefore, if I sing for money I am taking it away from those who need it more. If I sing for nothing I am ruining the market for all professional singers and so hereafter I will sing only when the spirit prompts me to give a musicale at my own home where I can invite my personal friends merely as guests and where my singing becomes just a part of the entertainment I have to offer them". In this attitude the singer was absolutely right and should be emulated by every one of talent and achievement whose circumstances are such that they do not wish to appear as professionals.

As for the student, no matter how promising he is and no matter how fine may seem his work, he should play only for studio affairs, small church concerts (of his own church), in the homes of his personal friends or as co-worker in Music Study Clubs of which he is a member. He should not, under any circumstances, be allowed by his teacher to play at any sort of concert or entertainment where pay should logically be given to a professional. Churches, lodges, societies of all kinds should insist upon professional attainment and should pay professional prices for all their entertainment; and, in those cases where they will not do so, every professional should

utterly refuse any service and should thus leave them to acquire, painfully perhaps, a knowledge of the difference between unguided student endeavor and that which can be supplied by the professional.

There is far too prevalent an idea, even in the music studios and schools, that it is advantageous for the youngster to appear occasionally (even if gratuitously) at the homes of the rich and before influential societies; "for," they argue, "this gives both experience and extended acquaintance which will be useful later". As for the experience, it can be better attained in well regulated studio and home functions; and as for the "paying acquaintance" there is no fallacy under the sun so perverse and so absolute as to imagine its possibility. Thousands of rich women (solo and *en masse*) will use the budding talent and development of the young musician to help while away an afternoon or evening; but, having done this, will have absolutely no thought of future paid service.

"Why", they will ask nonchalantly, "should we pay money now for that which was given us for nothing earlier even, in fact, in some cases, flung at our heads?" And so, when the really big occasion, with pay, rolls around, they will invariably disappoint the young singer or player who has appeared before them for nothing and will give the engagement to an established professional.

How Can One Make a Start

"But how", again is asked, "can one become professional without making the appearances?" One almost loses patience in answering this absurd question; but two instances which may be cited will perhaps do it better than any long winded arguments.

Amelita Galli-Curci, who is to-day making as much, if not more money than any artist singing in America, did not come to Chicago and offer herself to rich society women for nothing in the hope of "future pay engagements," neither did she sing for Womens' Clubs or Societies or in Benefit Concerts. Knowing that she had the voice, the preparation and the repertoire she went to headquarters, the Grand Opera, and offered her wares. Her first appearance was at an adequate fee and this was followed immediately by a contract of unusual import. "But," it may be argued, she had great talent." That is very true; but, had she assumed anything less than the strictly professional attitude of appraising her own wares at a fair price, she might have wasted all her singing years in vain appeals to that very crowd of society women who would have heard her in their parlors for nothing and afterward disdained her, but who now crowd any concert hall or opera house in which she may appear.

For the second example the writer has in mind a young tenor who came to Chicago once and who, on advice, determined that his voice was the equivalent of money and that he would not dissipate its value by any free singing. He had not much backing or actual means and he knew that he had to study several years and also support his family; but, instead of currying favor from anybody he sang in cabaret for a salary and refused even church choir work except at rational pay. So soon as his intense study began to bear fruits he was offered one church position after another until he had reached the actual top in Chicago in the matter of pay and prominence and this was followed by engagements at the Opera and one of the finest concert tours ever fulfilled by a young American artist. "I have never, absolutely never," he declared to me, "sung for nothing; and if I had it all to do again, I would stick to the cabaret to gain all my life at a salary rather than ever attempt to gain prestige and curry favor through free appearances in so-called influential houses and before so-named powerful clubs and societies. These factors now buy me at a price if they want me; but, had they ever heard me with "nothing" printed on the tickets, they would not now pay."

Teaching Table Exercises To Beginners

By Mae-Aileen Erb

These experiences may be made universal. All free lessons may be suspended, and every bit of "gratis" work may be eliminated from the schedule of the professional musician, if he will but teach the public carefully the differences between non-professional classes and himself and if he will insist upon adequate pay for every public endeavor even if this entails eventually—Unions of all classes of professional musicians in every city and town of the land.

As to the exact moment when the student may step from that class into the professional, circumstances and individualism must determine. As stated earlier in this article, the real artist never ceases to be an earnest student; but, this does not mean at all that there is not a time when the step from the one class to the other should be definitely made. When the student has technic, repertoire, theoretical knowledge, interpretative independence and sufficient routine (gained in the home and the studio) and determined by graduation from a reliable college or certified by an absolutely good teacher, he should assume to himself and announce to the world the fact that he is a professional musician and thereafter should never allow any infringement of his rights or belittlement of his status.

No Missed Lessons

By Mrs. H. B. Hudson

At last I have solved the "missed lesson" problem, to my own satisfaction, at least. I offer each pupil not absent from a lesson for eight consecutive weeks a prize, to be presented at a Parlor Musicale, when the parents and friends are present.

This plan works like a charm, and is a loss neither financially nor musically, as it results in more lessons, increased interest and better work.

"The Wrong Thing"

By E. M. Pierce

In a story under the above title Kipling tells of an ambitious young architect in the days of Henry the Seventh, who won fame and was knighted by the king, yet felt no real satisfaction with his honors because he was aware that they came, not from the excellence of his work, but because a suggestion he had made for some petty economy in the matter of an ornament for the bow of a ship had pleased the king's fancy.

Everyone likes to be praised, but the feeling is far sweeter if one can see that the praise is not only sincere but intelligently appreciative. Owing to the fact that music is a somewhat elusive subject to be handled by words, it is probable that musicians have to listen to more silly and inept remarks, even from the most well-meaning lips, than any other class of people.

Some actual examples—

"Oh, I am so fond of orchestral music—I love nothing better than to hear all the instruments tuning up and getting ready!" Which remark sounds, to a musician, very much as if a guest at table should exclaim to the hostess, "Oh, I am so fond of eating—how I would love to see your cook cleaning a fish!"

"Really, my friends, you must not miss Mr. C's recital. I heard him last week, and he is simply wonderful—charming—he has just the loveliest brown eyes!"

The first of these gems of language was overheard in Champaign, Ill., the second in Ashville, N. C. But people living in populous centers are by no means proof against equal absurdities. King Ludwig of Bavaria, that eccentric monarch who befriended Wagner so timefully, furnishes the most classical example. A certain great violinist—some say Remenyi—had been playing before the king, and naturally had exerted himself to do his best. King Ludwig came forward to compliment him, and his face betokened that the violinist had made a most favorable impression. "In my youth," he began, "I heard Paganini" (the violinist bowed respectfully at the name of the great virtuoso). "I also heard Spohr (another bow). "In later years I have greatly enjoyed listening to Joachim and Sarasate, both great artists, and yet so entirely different in style, are they not?" (the violinist bowed respectful assent). "It is interesting to compare the style of different artists. As I listened to you I compared you with Paganini, with Spohr, with Joachim, with Sarasate, and, would you believe it, none of them, none of them (violinist's heart beat violently—this is surely going to be some compliment), not one of them ever sweat the way you do!"

"Do you advise teaching table exercises to beginners? Is it not better to give the child something to play at once, something which will satisfy his musical longing?" This much mooted question appears regularly in the query columns of our various musical magazines. In answer there seems to be no consensus of opinion; but the very fact that the question is asked would seem to me an indication that, underneath the teacher's apparent disinclination to include table work in the first lessons, is a conscientious feeling that, after all, possible benefit from their use might be realized.

Many regard table exercises as dry and uninteresting to pupils and fear that to use them at the commencement of their music study would destroy their love of the subject. On the other hand, I know that a bright, attractive teaching piece could be presented in such an indifferent way as not to appeal to the pupil at all. A great deal depends on the personality of the teacher. Fortunate, indeed, is the one who can take an apparently uninteresting phase of a subject and, with his own enthusiasm and magnetism, invest it with a charm which will hold the attention of the most apathetic pupil. If imagination is brought generously into play in connection with this table work, the children will enjoy it. I speak from experience.

In hand shaping, the hand may be compared to a little house, the roof of which must not cave in (we would not care to have the roof of our home suddenly fall in, would we?) while the thumb, stretched out from the metacarpal or acting joint, forms a lovely rounded porch. The four remaining fingers are the pillars or supports for the roof, and of course these must be strong and firm and must not sink in at the shaping joints. The children will take great pride in forming these little houses at the table.

Finger Action

The next step will be finger action itself, the simple raising and lowering of each finger. If you say to the child, "Now I want you to raise each finger for eight counts," well, I would not blame the little pupil for growing weary! Rather, with a hearty voice and a bright smile, say something to this effect: "Bobby, what do you think—you can never guess! Our little house has five elevators in it, and they all go way up to the roof garden, where we have a wonderful view of the park with its trees and the winding river running through it. To-day we have a lot of company in our wee house, and we certainly want to take them up to the roof to see the country, so all our elevators will be kept busy. Suppose we start with the largest one (the thumb). Now, see how slowly and carefully we can carry up the passengers." Throughout the exercise keep up a moderate flow of conversation as to what the guests are seeing. This one sees a robin's nest in a tree top; from this elevator we can see the mountains in the distance. When we come to the weak fourth finger—"Oh, is it not a pity, this one won't go up nearly so high as the others. Why, we can't reach the top at all!" Bobby will at once concentrate on lifting the fourth finger, so try to slip a pencil under it and tell him that, by next week, if he tries very, very hard, perhaps he will be able to raise it high

enough to get the pencil under entirely, or even two, on top of each other. Bobby immediately will promise to get three under. Some may think that all this talk is unnecessary and a waste of time, but it requires no extra time, and incidentally, the child mind is directed from the prosaic to the poetical. He is seeing wonderful visions in his little head, while, simultaneously, the fingers are receiving valuable training.

The teacher should be constantly alert, and, at the least sign of waning interest in the elevator story, a new one must be ready. Possibly it will be about a regiment of soldiers; or, if two fingers are acting at the same time, a see-saw. The child, himself, will become a prolific inventor of these stories, and the teacher's problem is happily solved.

Even should the child not practice these table exercises at home by himself, the weekly or bi-weekly drill under his instructor's supervision will gradually make an impression on his mind, and he will form correct ideas of hand position and finger conditions which he will apply consciously, or unconsciously, in his playing.

Childhood is the ideal time to mold the soft, pliable hands and fingers in the way they should grow. Why wait until the bones become stiff and unmanageable, and the poor little straightened fingers lapse into habits of sunken joints, so hard to overcome? They then are indeed confronted with a task so difficult that there is no doubt of table exercises being disliked. It is so much easier to learn to play correctly from the start.

If a child craves sweets and clamors for his dessert, will the judicious parent heed his cry and give it to him before the substantial muscle-building food is eaten? If indulged, the child's physical condition, in time, would become undermined and he would stand no favorable comparison with his sturdy, robust playmates. The analogy between this and the poorly taught pupil in contrast with the one carefully trained is obvious. It was only last summer that an intelligent little girl of eleven exclaimed in high glee: "Just think, my teacher has given me a piece full of octaves, and I've taken lessons only three months!" That child, possibly quite talented, may never rise above mediocrity, and will not likely realize the reason until, perhaps, it is too late.

The best answer to the question at the beginning of this article would be to compare the little pupil who, blissfully ignorant of everything except note reading, plays with flattened fingers, sunken joints, and fifth finger spread out the length of the key, with the child who, when playing, resembles an artist in miniature. The latter's hands and arms are supple, his fingers rightly curved, and the whole hand and arm combination so thoroughly trained as to produce tonal effects which many an older player could justly envy.

It is a fact that the deeper one delves into a subject, and the more thoroughly one understands it, the keener is the enjoyment derived from its study. Hence, I feel sure that, were we to question the two as to which loved his music the more, there would be no doubt as to which little pupil would claim the greater share.

A Practical Bill Head for Music Teachers

Esther C. Benson

PIANO INSTRUCTION AND HARMONY

To _____

Pupil _____

To _____

Lessons

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

GRADE FOR THE MONTH

Excellent _____

Good _____

Passing _____

Poor _____

EFFORT _____

CAN BE IMPROVED

Time _____

Fingering _____

Studies _____

Pieces _____

Harmony _____

192

Balance _____

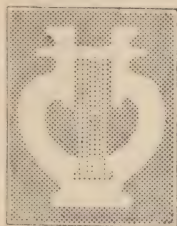
Lessons _____

Music _____

Faithfulness to lesson appointments is positively required.

No exceptions can be made.

The music teacher's stationery, makes a decided impression upon patrons. It will pay any reader to keep abreast with the best by conferring with his publisher who usually has a varied stock of such materials on hand.

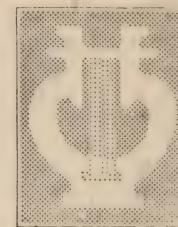


Practical Ideas on Artistic Pedaling

By the Famous Virtuoso

JOSEF HOFMANN

(Editor's Note: The following article is one of the chapters in "Piano Playing With Piano Questions Answered," by the great pianist, Josef Hofmann and is herewith produced for the benefit of ETUDE readers, by permission. Students who desire practical material for Pedal Study will find excellent opportunities in the Pedal Book by J. M. Blöse.)



To speak in a concrete manner of the pedal is possible only on the basis of a complete understanding of the fundamental principle underlying its use. The reader must agree to the governing theory that the organ which governs the employment of the pedal is—the ear! As the eye guides the fingers when we read music, so must the ear be the guide—and the "sole" guide—of the foot upon the pedal. The foot is merely the servant, the executive agent, while the ear is the guide, the judge and the final criterion. If there is any phrase in piano-playing where we should remember particularly that music is for the ear it is in the treatment of the pedal. Hence, whatever is said here in the following lines with regard to the pedal must be understood as resting upon the basis of this principle.

The General Rule

As a general rule I recommend pressing the lever or treadle down with a quick, definite, full motion and always immediately after—mark me, after—the striking of the keys, never simultaneously with the stroke of the fingers, as so many erroneously assume and do. To prevent a cacophonous mixture of tones we should consider that we must stop the old tone before we can give pedal to the new one, and that, in order to make the stopping of the past tone perfect, we must allow the damper to press upon the vibrating strings long enough to do its work. If, however, we tread down exactly with the finger-stroke we simply inhibit this stopping, because the damper in question is lifted again before it has had time to fall down. (In speaking of the dampers as moving up and down I have in mind the action of the "grand" piano; in the upright piano the word "off"

must be substituted for "up," and "on" for "down.") This rule will work in a vast majority of cases, but like every rule—especially in art—it will be found to admit of many exceptions.

Harmonic Clarity

Harmonic Clarity in Pedaling is the basis, but it is only the basis; it is not all that constitutes an artistic treatment of the pedal. In spite of what I have just said above there are in many pieces moments where a blending of tones seemingly foreign to one another, is a means of characterization. This blending is especially permissible when the passing (foreign) tones are more than one octave removed from the lowest tone and from the harmony built upon it. In this connection it should be remembered that the pedal is not merely a means of tone prolongation but also a means of coloring—and pre-eminently that. What is generally understood by the term piano-charm is to the greatest extent produced by an artistic use of the pedal.

Accent Effects

For instance, great accent effects can be produced by the gradual accumulating of tone-volume through the pedal and its sudden release on the accented point. The effect is somewhat like that which we hear in the orchestra when a crescendo is supported by a roll of the drum or tympani making the last tap on the accented point. And, as I am mentioning the orchestra, I may illustrate by the French horns another use of the pedal; where the horns do not carry the melody (which they do relatively seldom) they are employed to support sustained harmonies, and their effect is like a glazing, a binding, a unifying of various tone-colors of the other instruments. Just such a glazing is produced by the judicious use of the pedal, and when, in the orchestra, the horns cease and the strings proceed alone there ensues a certain soberness of tone which we produce in the piano by the release and the non-use of the pedal. In the former instance, while the horns were active they furnished the harmonic back-ground upon which the thematic development of the musical picture proceeded; in the latter case, when the horns cease the back-ground is taken away and the thematic configurations stand out—so to speak—against the sky. Hence, the pedal gives to the piano tone that unifying, glazing, that finish—though this is not exactly the word here—which the horns or softly played trombones give to the orchestra.

Mixing Harmonic Tones

But the pedal can do more than that. At times we can produce strange, glasslike effects by purposely mixing non-harmonic tones. I only need to hint at some of the fine, embroidery-like cadenzas in Chopin's works, like the one in his E-minor Concerto (Andante, measures 101, 102, 103). Such blendings are productive of a multitude of effects, especially when we add the agency of dynamic graduation: effects suggestive of winds from Zephyr to Boreas, of the splash and roar of waves, of fountain-play, of rustling leaves, etc. This mode of blending can be extended also to entire harmonies in many cases where one fundamental chord is to predominate for some time while other chords may pass in quicker succession while it lasts. In such cases it is by no means imperative to abandon the pedal; we need only to establish various dynamic levels and place the ruling harmony on a higher level than the passing ones. In other words, the predominating chord must receive so much force that it can outlast all those briefer ones which,

though audible, must die of their own weakness, and while the strong, ruling chord was constantly disturbed by the weaker ones it also re-established its supremacy with the death of every weaker one which it outlasted. This use of the pedal has its limitations in the evanescent nature of the tone of the piano. That moment when the blending of non-harmonic tones imperils the tonal beauty of the piece in hand can be determined solely and exclusively by the player's own ear, and here we are once more at the point from which this article started, namely: that the ear is governor, and that it alone can decide whether or not there is to be any pedal.

It were absurd to assume that we can greatly please the ear of others by our playing so long as our own ear is not completely satisfied. We should, therefore, endeavour to train the susceptibility of our ear, and we should ever make it more difficult to gain the assent of our own ear than to gain that of our auditors. They may, apparently, not notice defects in your playing, but at this juncture I wish to say a word of serious warning: Do not confound unmindfulness with consent! To hear ourselves play—that is, to listen to our own playing—is the bed-rock basis of all music-making and also, of course, of the technic of the pedal. Therefore, listen carefully, attentively to the tones you produce. When you employ the pedal as a prolongation of the fingers (to sustain tones beyond the reach of the fingers), see to it that you catch, and hold, the fundamental tone of your chord, for this tone must be always your chief consideration.

Whether you use the pedal as a means of mere prolongation or as a medium of colouring, under no cir-



Photograph by Byron

Correct Position of the Feet on the Pedal



Photograph by Byron

Incorrect Position of the Feet

cumstances use it as a cloak for imperfection of execution. For, like charity, it is apt to be made to cover a multitude of sins; but, again like charity, who wants to make himself dependent upon it, when honest work can prevent it?

A Mistaken Use

Nor should the pedal be used to make up for the deficiency of force. To produce a *forte* is the business of the fingers (with or without the aid of the arm) but not of the pedal, and this holds true also—*mutatis mutandis*—of the left pedal for which the Germans use the word (*Verschöpfung*) denoting something like "shifting." In a "grand" piano the treading of the left pedal shifts the hammers so far to one side that instead of striking three strings they will strike only two. (In the pianos of fifty and more years ago there were only two strings to each tone, and when the hammers were shifted by the treading of the left pedal they struck only one string. From those days we have retained the term "*una corda*"—one string.) In an upright piano the lessening of tone-volume is produced by a lessening of the momentum of the hammer stroke.

Now, as the right pedal should not be used to cover a lack of force, so should the left pedal not be regarded as a license to neglect the formation of a fine *pianissimo* touch. It should not cloak or screen a defective *pianissimo*, but should serve exclusively as a means of coloring where the softness of tone is coupled with what the jewellers call "dull finish." For the left pedal does not soften the tone without changing its character; it lessens the quantity of tone but at the same time it also markedly affects the quality.

To Sum Up: Train your ear and then use both pedals honestly! Use them for what they were made. Remember that even screens are not used for hiding things behind them, but for decorative purposes or for protection. Those who do use them for hiding something must have something which they prefer to hide!

Counting for a Star

By Ethel V. Moyer

THE "Gold Star" plan is most useful for accomplishing many good results in the way of memorizing, scale practice and working out special difficulties.

A mother recently told me that counting aloud was the very most objectionable thing her little girl had to do.

At her next lesson I told her of the extreme importance of counting aloud; how it was necessary in order that she might hear if she were getting her counts even. I said, "Now I am going to write *count aloud* in big letters in your lesson book every week for a long time. If I do not have to remind you about it often I shall give you one of my big gold stars each week until you have learned to do it very well."

The little girl may have worked for the gold star more than for the good effect it had on her playing, but, be that as it may, the results were very satisfactory.

Thumb on the Black Keys

By Frederic W. Burry

AMONG the little problems that come to the piano student is the right and proper time of putting the thumb on the black keys.

In olden days it used to be taught that the thumb should *never* be used on the black keys. Surely this was meant to be taken with a grain of salt, for there are times when a facile execution is best accomplished by ignoring the rule.

All rules have exceptions, and the general rule about using the thumb on the black keys is to do so only when necessary.

"When does it become necessary?" is asked.

Here again each one is required to use his own good judgment. As pianoforte technic develops, the thumb becomes capable of special manipulation. It is strong; but its energy can be conserved. Thus it may be utilized for *sforzando* affect; or its touch may be light.

So, as with other matters, beware of a too rigid regulation. The greater variety of fingering the better, with an every-day standard for general purposes. With modern music a certain ultra-technic is often demanded. The limits of keyboard and strings are taxed to the utmost. New and newer effects are introduced; and, just as our piano is very different from the old-fashioned toy with which the early masters had to content themselves, so must we invent new means of handling it.

Meanwhile, the thumb must move with care. It must not be reckless among the Black Keys.

Music and the Student's Health

By Charles W. Landon

Music study is often charged as a cause for the nervous breakdown of school girls. As a matter of fact, late hours, a giddy social life and over-indulgence in non-nutritious and indigestible confectionary is more often the fault.

A reasonable amount of practice, under the guidance of a good teacher, is something of a recreation and a relief from the routine of school work. It appeals to quite different faculties of mind. It is more akin to the spiritual nature, is more esthetical, and appeals more to the love of the beautiful.

Parents would do well to ponder these matters. The summer is too short and too much filled with vacation diversions to furnish an opportunity for an adequate mastery of a subject of so much importance in the modern scheme of education. Better a curtailing of some of the social activities during the school year than

that their sons and daughters lose this valuable time for the proper balance in their education.

Those years known as "The High School Age" are the very ones in which character formation is the most active in young life. Music is one of the most valuable factors in the refinement and finish of character.

To wait till school is finished, is too late. Few, excepting those discovering that they have unusual voices, ever take up the study of music after school age is gone.

The child who loves music, brings it into play, and has a mind of average maturity, should begin lessons at six or seven years of age. Otherwise, it probably would be better to wait till a little later. But let them begin early so that their accomplishments may become a part of the home life to bring enjoyment into the days of those who have sacrificed in order that the advantage may be theirs.

One Minute With Haydn

My language is understood all over the world.

Genius begins work; but it is industry which finishes it.

The free arts and the beautiful science of composition do not admit of any fetters of handicraft. Heart and soul must be free.

To Mozart's father:—"I declare to you, before God,

and on the faith of an honest man that your son is the greatest composer that ever lived."

When I had caught an idea, my whole endeavor was to work it out, to develop and sustain it according to the rules of art. Thus I proceeded; and it is just this procedure in which many of our modern composers are deficient.

Wise Selection of Piano Teaching Material

By Joseph George Jacobson

It is impossible to state that in this and that grade certain studies and pieces should be practiced. For many reasons, neither pieces nor studies can be classified in such a manner. Some pupils possess an octave technic far in advance of their finger-dexterity, and *vice versa*. Then, too, many pieces have a few measures which are more difficult by many grades than the rest of the piece. For example, Rubinstein's *Romance in E Flat* could be played easily by a third or fourth grade pupil if it were not for the triplet-figure in the middle of the piece. Let us see what is best to follow from the time the aspirant to future fame takes his first lesson until he appears on the public concert-platform.

At the very beginning it is wise to follow a modern piano-method, as for example *The New Beginner's Book*, *The Sartorio Piano Method*, etc. In connection with this, play duets with the pupils in which the teacher's parts are more difficult than those of the pupil, such as the Löw Duets or the Sartorio Duets.

Don't Skimp Scales

Do not rush the teaching of the scales too fast. I met a young pupil recently who had skimmed through all the major and minor scales during nine months of study, *sans raison et sans plaisir*, with the result that he knew nothing. Five or six major scales during the first year will be ample. This would include thumb exercises, arpeggios, broken chords and some wrist exercises. It is wise to have the pupil write the scales and wiser if the teacher has a deep and thorough knowledge of the scales. If not quite sure I could recommend no better book than *Mastering the Scales and Arpeggios*.

Study Czerny

After the first rudiments of piano-playing have been mastered the future piano-technic can be summed up in these two words: CZERNY and CHOPIN. Czerny's technical exercises make a foundation for almost the whole piano-literature, including even Rubinstein and Liszt. All others—just to mention a few—Dussek, Kohler, Bertini, Diabelli, Herz, Moscheles, and even Clementi with his much-overrated *Gradus ad Parnassum*—are more or less weak imitators of the Czerny-technic. Such works, with the exception of Cramer's *Selected Studies*, edited by von Bülow, can be safely placed on the shelf and left there. Study Czerny—of course not everything he has written. His last Opus number was 848! The only thing that saved us from more, and the only reason he laid aside his indefatigable pen, was that he expired in the midst of his labors. His industry was truly astounding. It is said that he could write on three or four compositions at the same time, not wishing to lose time by waiting for the sheets to dry. If you are not able to make your own judicious

selections use the three volumes of Czerny-Liebling, in which the famous Liszt pupil, Emil Liebling, selected the best studies from those of Liszt's teacher, Czerny.

Do not assign one study until the previous one has been well mastered. Aim for more quality than quantity. The use of the metronome is advisable. You will find the metronome-markings in Czerny, however, usually too fast. When the pupil has mastered these three volumes of remarkably varied studies he has already solved technical problems of advanced and complicated character in true virtuoso style. Then, study the *Toccata*, Opus 92, dealing with thirds and sixths, which is of much more importance than Clement's *B Flat Major Toccata*. After this by all means study hard and assiduously Czerny's Opus 337, the forty daily exercises. These will lead you ahead, slowly and surely, to the summit. After this, to crown the height, Brahms, Liszt and Rubinstein. Of course it is necessary to play octave-studies, as for example Löw and Kullak Studies and many others. If you are one of those, who think that there is no melody in Bach, which reminds me of the man who could not see the forest because there were too many trees, practice him for technical purposes.

"Hats Off!"

What to study of Chopin? Everything! When you have the privilege of studying the twenty-four studies go to this task with reverence, for you are practising tone-poems of exquisite beauty which not alone are of extreme technical value through their novel extensions and poly-rhythmical innovations, but which will develop the artistic musical soul if you possess such a thing. Remember a genius wrote them, and Schumann said of the composer, "Gentleman, hats off!—a genius!" You can never play Chopin well enough, nor make perfectly eloquent the unsurpassed lyric character of the melodic spirit of this great composer.

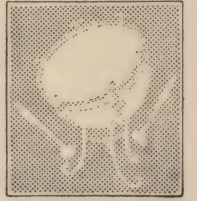
What after Chopin? I think Chopin-Godowsky. Whatever is being said for or against the musical value of these undoubtedly clever arrangements, it is sure that they will help technic in a wonderful manner. They seem to be a necessity for the modern pianist, though many make light of them because they cannot play them. They are true Chopin. His spirit is there. You will lose no time by studying them.

Isidor Philipp has published splendid technical material. His latest work, *Finger Gymnastics*, Op. 60, is extremely clever. If you find time to practice twenty-five hours a day and play through all these you will acquire a great technic or die in the attempt! The secret of it all is that many seem to be able to concentrate the value of twenty-five hours' practice into two or three. That perhaps is the pianistic genius that conquers all obstacles.



The Piano Teacher and His Success

By CONSTANTIN VON STERNBERG



EVERY lawyer, clergyman and physician, in fact every man or woman of any profession whatever, discovers sooner or later that the notions held by the general public with regard to the ethics of his or her profession are funny, often painfully funny. With only too few exceptions, the laity does not in the least differentiate between the professions and commerce. Accustomed to be served in a store with whatever they choose to ask, whether it be good for them or not (so long as it is within the law), they seem to expect a similar mercantile complaisance from professional people, never so much as suspecting that a professional person has not devoted years of study and preparation merely to give his patrons what they ask for, but rather to give them what they need.

A lawyer listens to the story of his client and finds that the right of the case is all on the other side. As an honest man (and there are such among that much abused profession) he advises his client to abstain from a lawsuit, to compromise; and for this advice he charges a fee, as is right and proper, though he did not go to court. Yet there are people who object to this fee because "he didn't do nothin'." That his honest and well-weighed advice saves them the useless expense of an unsuccessful litigation and prevents them from possibly damaging their good names—that, they forget.

What must a clergyman suffer when a committee of elders or deacons waits upon him with the notion that his calling begins and ends in the pulpit, and that, when there, he should preach about the biblical text and abstain from discussing questions of every-day life or public welfare; just as if religion were only for the church and the church only for religion.

Still more numerous are those who think that a physician studies to cure all diseases, when in reality he can only learn to know and recognize their nature and to cure them only if they are curable (provided the patient obeys his orders), while in incurable cases he is satisfied to afford relief from acute suffering. Artist painters, sculptors and architects stand in holy dread of the man who says: "I don't know the first thing about Art, but I know what I like!" "So does my dog," was the reply of my friend to one of that, alas ubiquitous type.

Now, musicians suffer perhaps less on this score than the followers of any other profession; but we must reflect that the queer notions we have to combat, if a trifle less preposterous, are surely larger in number. Volumes could be filled with their recital. And among musical instructors there is none whose sufferings under these notions equals that of the piano teacher.

People say, "If the vocal teacher can make my daughter sing, and the violin teacher can make her play the violin, why can't the piano teacher make her play the piano?" It never enters their minds that the vocal teacher will not teach her unless she has a voice; that the violin teacher expects a certain something which for want of a better term has been called "string-sense." But the piano teacher is not expected to attach any conditions to the promise of success. "Here is the girl, now make her play."

The reason for this injustice lies in the circumstance that it is next to impossible to teach the piano without instructing the pupil at the same time in music; I mean music, not so much in a theoretical as rather in an esthetic sense. I am sure that my brothers and sisters of the voice and the strings will have the good grace to admit that in their branches of instruction this impossibility is not nearly as absolute. On the piano the use of the pedal alone requires the development of a faculty in the pupil with which they have no concern at all; it is connected with the perception of purity or clarity of harmony, as distinct from purity of mere pitch.

As a matter of usage the very word *music teacher* has acquired the meaning of piano teacher; and, if this usage has originated with the untutored, their instinct has led them quite rightly. For, of all musical instructors, the

piano teacher has by far the best apparatus for conveying a general and esthetic knowledge of music. The nature of the instrument, giving room for melody, bass and middle voices simultaneously, assists him. The notation, on two (and sometimes even three) staves, trains the pupil's eye to encompass not mere successions of notes but also their concurrence and relation to each other; to read not *horizontally* only, but also *vertically*. The pupil must learn early to distinguish between essentials and auxiliaries. The literature of the piano, more than that of any other instrument, trains him early in the appreciation of polyphonic music. (The organ might have been excepted, but it is too closely related to the piano and, besides, too limited in its emotional scope, or should be so in compliance with the spirit and decorum of its customary place.) What is more, the piano can be an effective agent in making people musical in the sense of making them understand what they hear played or sung, and it can do this at a comparatively early stage of study.

The Ethics of the Piano Teacher

All this being so, however, must needs produce a slight difference between the ethics of the piano teacher and of other musical instructors. The vocal teacher has little difficulty in deciding: "Voice—lessons; no voice—no lessons!" But the piano teacher, with every new pupil that comes to him, is confronted by a whole array of problems.

What sort of pupil might this newcomer be? What sort of folk are his parents? What do they expect? Do they purport a half dozen well drilled show pieces, and that's all? Do they wish their child to become musical in a general sense and leave it to the teacher to find out whether it is to become pre-eminently a player, or a fine connoisseur, appreciator, absorber of good music (by far the more enviable of the two) or a so-called social "utility," a good reader who can help out occasionally with an accompaniment or in a duet, or whether it should turn out to become—heaven help us—a composer?

Perplexing questions, to be sure, but the piano teacher gets soon enough accustomed to facing them. There is one problem, however, which with every recurrence renews the uncertainty of his own conscience. He asks himself, "Shall I tell these parents that their expectation of a half dozen show pieces is shoddy, vulgar? Shall I tell them that their boy's base-ball hardened hands (not to mention the thickness of the calloused fingers) hardly promise a fine executant? Shall I, by telling them so, deprive the boy of the delights and the fine influence which the appreciation of good music will bring to his mind and heart? Shall I at once disillusionize them, let them go to another teacher—which that type of people are certain to do—and to a possibly less conscientious one or to a charlatan, who will promise any old thing and take their money without giving them any return?"

Perplexing Questions Solved

Of course the piano teacher needs time to solve this complex problem of conscience. He must get acquainted with his pupil; must, through him judge the parents and the nature of their influence upon the child; must gradually find out the direction of the pupil's natural bent and all that. But, alas, he is expected to attach no conditions to his promises and to make them after a half hour of examination. Sometimes the parents do not even bring the child with them, but expect the piano teacher to judge *in absentia*, or from a written list of pieces or studies which the dear child has played "real nice." As one good lady put it: "Don't I know my own child?" But it evidently never occurred to her that the familiarity with her child did not make her a judge of the dear child's piano playing.

Now, these aforesaid problems are not fictitious. Every honest piano teacher knows them and most of us have probably, while grappling with them, resorted to

what the sailors call "tacking." We have reached for a happy medium which gave the best satisfaction all around; which should soon teach the child that its parents are well meaning but in error, and by which it still could please them, while possibly, in an indirect way, it could also educate them to understand or like a better class of music and to take a higher view of the purpose of its study.

I think that in the solution of this conscience problem lies his success. Taking his professional knowledge for granted, the aforesaid problems are a test of his *tact*. The actual knowledge among piano teachers is, thanks to schools, conservatories and academies, pretty nearly alike. At best the differences cannot amount to much. But what we do with the knowledge, how we use, how we apply, what we observe through it or what we fail to notice, that is here we differ. As to the actual information or knowledge, it is with music very much as with medicine. If a new remedy for, or a new treatment of, a certain disease is discovered to-day, though it be in Melbourne or Petrograd, it is known to every decent physician in the world by to-morrow. But the diagnosis, ah yes, the diagnosis—that is the point! It is in the power of diagnosing where physicians differ mainly from each other, and that power or quality is still open to debate as to whether, in its highest degree, it can be acquired by learning, or whether it is a specific gift of nature to the mind, a matter of intuition as it were. At any rate it discloses the *tact* of the medical mind. *Tact* governing knowledge.

Just so it is the *tact* of the piano teacher's musical mind which, after receiving certain impressions from the new applicant, must analyze, assort, sift them and finally determine upon that course or attitude towards the parents by which he can do he most good to their child.

Brilliant Players

The public is perhaps excusable for considering that particular teacher of their city to be the best one who can show the largest percentage of brilliant players among his pupils. In many cases he is the best, but by far not in all cases, for very often he is only a good mechanical drillmaster, possessing a rudimentary knowledge of music and developing his trusting pupils into nothing better than shallow, egotistical, parrotlike repeaters of a number of pieces—living pianolas—without enabling them to study anything by themselves. Men like the late Leschetizky cannot come under this category; they are differently situated. To them comes only that type of pupils who are bent upon playing and nothing else, and who are mostly, if not pretty good players, at any rate pretty well grounded musicians before they come to him. As to the regular run of music (piano) teachers, their value to their musical community lies not in producing the largest number, but the *most musically players*, whether they play easy or difficult pieces. The *musical influence* is what constitutes the music teacher's value, an influence to which the limits of his city are no barriers, but which may extend to the whole county, the State, country or the whole world.

It will be difficult to find any single criterion by which to determine a piano teacher's success; but it can be done by putting several tests together, and two such measurements which have been stated in former discussions of kindred subjects are recalled, viz.:

A teacher's success is disclosed by *what his pupils can learn or study by themselves when they leave him after a reasonable time*, and by the percentage of his pupils who, while studying with him, *attend good concerts*.

By staying away from good concerts they passively oppose and harm the cause of good music. By attending them, in a body they help to encourage the visits of good artists in their city. This elevates the standard of appreciation in the community, stimulate the interest in good music, and hence *serves the cause of good music*, not to mention that it provides a much needed musical

nourishment for their own teacher, who cannot keep on giving out musical thought year after year without ever taking any in. This criterion is therefore, while not infallible, a fairly certain one, because it proves first of all that, however much his pupils may be engrossed in their own little selves, he taught them to love music more.

Starting the Fire

By Edward Ellsworth Hipsher

ENTHUSIASM is the fire that warms the student to his work. Enthusiasm is the motive power that leads him on to mastery of it. The ability to inspire and develop this in the pupil is the open gate to success for the ambitious teacher.

Enthusiasm in the young arises whenever they feel that the thing to be done is one really worth the while; that out of it they are to derive a definite gratification; in fact, when the accomplishing of the thing creates in itself a pleasurable sensation. Establishing such a condition and maintaining it is the happy privilege of the teacher. Happy, because no work ever will evolve more lasting or more precious results than that which brings uplifting enjoyment into the lives of others.

To do this, the very first thing necessary to the teacher is that he have *within himself* unbounded enthusiasm for his work. He must love it so much that his efforts spent towards achieving success are the greatest joys of his life. To study late into the night must mean nothing less than a delight in the satisfaction of mastering the thing that will make it possible to do his work better. Till his soul glows with the fervor of this ambition, he is not ready for his labor.

Sympathy and satisfaction with the buoyant spirit of youth there must be. Years will come; but youth must not decay in the soul of the teacher. Many applicants will be scarcely students as yet. To make them such is the reason for the teacher. It is that which has brought them. Will you enter so into their lives and ideals that they will feel that they can come expecting a sympathetic response? Ah, yes, you say, the teacher is there to form ideals, not to have ideals thrust upon him. All very true. And it is just as true that *she* must be led. And—right softly—the leading is just a little more necessary when the pupil happens to be a *he*. The measure of your doing so limits success or failure.

Is there under your left ribs a little of that spirit that heartens youth and bids dull care away? Can you for the time forget that you are necessarily a "high professional?" Can you not take hold of that exuberance that will enable you to get down (or up) to the spirit of youth and prance with them through their early life? Then, can you carry this into the studio and allow it to permeate the lesson periods so that they become seasons of really intimate, quickening communion between yourself and the pupil?

No, the teacher is in no danger of losing the respect of the pupil. Not if of the right sort. Is your quality of mind and training so inferior that you have to hide behind a flimsy curtain of assumed superiority? Is there not a deeper ring to your life than that? Did ever you meet closely one of the really great, one who stands out in the world because of genuine wealth of character, intellect and heart? Then the chances are that you came into contact with one of the simplest natures of all your experience. No airs there. Just the simplicity of sincerity in a noble purpose.

To plead the necessity of "making an impression" is to acknowledge modicrity. Forget the airs! They become really amusing to the knowing ones, when you are thrown in contrast with the truly superior nature. Get into the spirit of real enjoyment of your work. Enrich your own nature till those who come in contact with you feel that it is good to be there. Do not waste your precious time in worrying about whether they are to be sufficiently subdued to an attitude of respect. Better worry as to whether you are worthy of it! Genuine merit so seldom fails of recognition that your chances of neglect from this cause are inconsiderable.

Forget about self. Become so interested in the advancement of the scholar that he feels it. Yes, you need not tell him "how very much you are interested in his success." He had that sized up long before you thought of telling him. He knew how genuine was your interest. How sagacious is his intuition! You could not hide this from him, how hard so-ever you might try. It would be "sticking out" so plainly that the blind pupil would bump into it. And this, as surely, will react upon his studies. Yes, enthusiasm, let it once get into the teacher's system, is contagious as the mumps. If the most of your pupils have not a well developed case of it, go look yourself over for symptoms. You may need a good, wholesome inoculation.

The Essence of Musical Memorizing

By William and Carrie Eylau

(EDITOR'S NOTE:—The following article is by two well-known pedagogical experts, who for many years made a specialty of teaching the philosophy of music study. In their work *The Profession of Music Teaching*, from which the following is taken, they have introduced ideas which have been enthusiastically endorsed by leading European critics. The translation is by Miss Florence Ellenwood Allen.)

MEMORIZING is now universally regarded as a part of the technical mastery of a piece. We leave undiscussed the question as to whether it is absolutely necessary to mar so many concert-performances up to about fifty percent of their value, by forsaking our notes. We have to do with the fact that, from the outlook of today, playing, from memory is to be recommended in public appearance. The fact is that every piece over which we really have technical mastery is so thoroughly controlled, mentally and physically, that the use of notes during public performance would have only a quieting influence, and thus might often save a whole career.

Many think learning by heart to be an insuperable difficulty. Music-students hold mournful assemblages with one another, or importune their colleagues, supposed to have "good memories," to tell them "how they got it;" and most of them learn that the people with good memories don't themselves know how they "got it."

Where are our musical memories situated? "In the head, naturally."

If I want to learn a language, for example, what are the means which lead to the memory? "Eye and ear."

Why the ear? "Because it grasps and holds the single sounds as well as the rise and fall of the construction of sentences."

What task, then, has the ear before it when it is a question of real music? "To grasp and hold the tones, the tone-groups, the tone-colors, and the rhythm."

What has the eye to do with the learning of a language? "It stamps on our mind the image of the single words."

Can I not make a musical application of this power? "Yes, as far as the eye gives us a pictorial image of the chord or run which the ear hears, and does it in just the same way as it draws the picture of a word in our memories."

Have we not developed still another sense which builds a bridge to the musical memory? "Perhaps the keyboard-sense?"

Not perhaps, but certainly! In what have we especially developed it? "In study of common technic, in study of the character of tone, and in all the special difficulties of compositions."

How have we trained the keyboard-sense? "By impressing upon it all difficulties as unit-movements; by proceeding from the foundation of the difficulty, with application of all the pertaining exercise-material; and by gradually reconstructing the difficulties to such a degree, that the keyboard-sense finally reacted unconsciously and felt the difficulty mastered as a whole."

But how did we educate our ear? "By storing it with the related phrases and especially the transitions, in their sound and content also as unit-movements, and this both through vocal experiment and through comparison."

Thus we see that three senses are to help us, two of which, the ear and the keyboard-sense, are already trained to the finest degree. In people with "good memories" these three divisions of the musical memory are trained by instinct; therefore they can give no account of them. Their teachers have failed to make their talent their possession. But the people for whom playing by heart is a book with seven seals prove that they not only do not possess this instinct, but that they also have not substituted for it perception and development of the will- and nerve-apparatus. Their technical study can only have been empty thrashing of notes; they can have no

conception of proper analysis and reconstruction; for otherwise "something" must have remained in their memories.

The development of playing by heart comes of itself with proper study. First my fingers comprehend the units of the special difficulties. The road to this goal is not found in the notes, I am compelled by myself from within to see and hear the necessary preparatory exercises. They must be played by heart, their elaborations of course as well, until finally the whole passage has been mastered by the memory. Then, to test whether it has really been transferred into my keyboard-sense, I must practice it in connection with its introductory measures; and in transitions, I must link on the two inclosing phrases. The study of the effects with aid of the ear also necessitates innumerable repetitions of this whole passage, which has already been stamped upon the memory by the keyboard-sense. Still more easily than the passages is the character of the themes impressed upon the ear which is inoculated with the keyboard-sense by study of the tone-color.

Where these natural aids do not in all instances suffice, as for example in parallel passages with different harmonization, perhaps figured basses written out by the pupil for himself will help to fill out these gaps, and in giving at the same time to eye and ear the best musical support.

When we have made the themes and the difficult passages our own, each with its introductions and continuations, not so very much of the piece will be left. At any rate, the mastery of what remains and the connection of the whole can not cause trouble, and therewith the problem is solved of itself by following a method which appeals to the intelligence of the pupil.

"That's all very well," someone says, perhaps, "but that doesn't guarantee my not breaking down in public." Nothing will guarantee that. It is a matter of practice, surety, and to a great degree, self-consciousness—but even these are not infallible. The following means may perhaps assist, however, in testing the infallibility firstly of the keyboard-sense:

Imagine you are appearing at this very moment upon the platform. Take your position before an audience as you would under such circumstances and play your solo through without stopping. Slips will come too easily, often in the simplest places. Naturally—for the easy passages have been less practiced in the difficult special training of hand and ear. Playing under these unaccustomed conditions will at once bring the nerves, not wholly under control, out of the train of action. For the concert-stage, however, one must learn not to let disturbing influence act upon one's self.

The use of the metronome has a similar effect. Naturally it can only be employed in passages the direction of which falls not to me, but to the leader of the orchestra. The metronome is splendid in this way, however, namely that it forces us to observe the rhythm not as subjectively felt, but as objectively assigned.

Then there are two other supplementary means. One of them is to play over the pieces in the mind. Where in the mind's picture we do not see the fingers come down clearly, wherever in this illusory playing they fail to work fast enough, at that spot there is an uncertainty. This whole process is helped along by the eye, which we can assist by writing down those passages whose rendering fails. That is a method very serviceable for Bach especially; it takes a great deal of time, but is eminently worth the trouble.

As to the manner in which the eye, through reading of those invisible notes, in a way supports the keyboard-sense in the real performance; as to how the ear during the performance of a familiar group of notes, unconsciously hurries ahead to the preparation of the next group; how eye, ear and hand supplement each other—these things each one must learn to observe for himself, and with nerves rightly trained beforehand he will be able easily to do so.

The Parting Word

By Ada Mae Hoffrek

UNLESS the lesson has been altogether bad—and there are very few lessons that are altogether that—the alert teacher will find it an excellent idea to be sure to give the pupil a word of encouragement just before bidding the pupils goodbye. As you are giving the lesson remember what pleased you most and epitomize that in a little paragraph. In other words, send the pupil off with a

pleasant thought, a constructive thought, a stimulating thought, instead of with a criticism of some little details. At the same time the pupil should know when he is not making progress. It should not be camouflaged with compliments or evasions of the real truth. But the very last words—let them point to the pupil's real accomplishment and send him away pleased.

Getting Real Happiness From Your Music

Psychology and the Young Musician

By DANIEL GREGORY MASON

Associate Professor of Music, Columbia University, N. Y.

[EDITOR'S NOTE: Daniel Gregory Mason is a nephew of Dr. William Mason, the author of many successful books and a composer of music which has received distinguished consideration. He is a pupil of Nevin, Chadwick, Goetschius and Vincent D'Indy.]

Prof. Mason's article is based largely upon the principle discovered by the great psychologist, Ignaz Freud, of Vienna. Dr. Freud employed a method of searching into the past of his patients by means of a scientific analysis of their dreams. In this way he has been able to record mental disturbances brought about by exagger-

ated emotions and unusual impressions and repressions in the past which have resulted in diseases which could not be explained in any other way.

By reasoning with the patient and removing the thought which, lodged in the unconscious mind, has been causing all the damage, the practitioners of the Freudian Psychoanalysis have been able to do work which savors of the miraculous. One instance brought to the editor's attention was of a college graduate who became a raving maniac. The identity of the mental disturbance which had caused the trouble was located in the harsh measures

used in his youth to prevent him doing something that he greatly desired to accomplish. This was removed and a complete cure was effected.

The whole world is now discussing the possibilities of this wonderful discovery and, naturally, quacks without number have begun to impose upon the public through it. It is something which only the highly trained scientist should be permitted to practice. Prof. Mason endeavors to remove from the minds of ETUDE readers a thought which may permit them to find much higher and wider happiness in their art.]

MODERN psychology, and in particular the method of psycho-analysis introduced by Dr. Sigmund Freud, of Vienna, has made it possible for us to recognize, more clearly than ever before, certain dangers that menace all young artists, dangers the harder to recognize because they are in considerable measure subjective. In addition to a technic subtle enough to analyze them, psycho-analysis has given us certain general conceptions of how they hide themselves by a sort of mental camouflage, from which we must drag them forth if we would conquer them. By showing us how, of two paths open to us, we tend to take the easier rather than the better one, and then by what it calls "rationalization" to give ourselves high-sounding reasons for our laziness, it has made more possible to us a conscious choice of the better way. It is not too much to say that an intelligent comprehension of the actual working of our impulses, and of the camouflages given them by our self-esteem, such as might be gained by reading a few standard books on psycho-analysis*, would save almost every young musician a good many false steps, and, by concentrating his efforts where they would best tell, would materially improve his work.

"Will to Power"

Every human being discovers psycho-analysis necessarily and legitimately craves some kind of power. Each one of us feels that he must somehow effectuate himself, make himself count, work upon the world so that in some way it will be different from what it would be had he never existed. This "will to power" psycho-analysis frankly recognizes as a fundamental fact a dumb push or urge in each individual mind, deeper than intelligence, deeper than consciousness, irrational, immoral and ineradicable. This it is which expresses itself in every act that strives to impose the will of the individual upon the world, from the struggle of a Napoleon to dominate Europe down to the effort of a shop girl to make her stature more noticeable by wearing French heels.

Psycho-analysis wastes no time scolding at this will to power, as some of the older moralisms used to do. Accepting it as fundamental, it proceeds to examine and chart down the main channels of its expression. It has, as Bertrand Russell shows clearly, two such main channels of instinct through which to work: the creative instinct, seeking power through self-directed activity, through the ability to "shape things nearer to the heart's desire"; and the possessive instinct, seeking it through the accumulation of goods, and the economic domination they give over others. A type of man in whom the creative instinct is strongly preponderant would be Mozart in his later life, in abject poverty, but so wrapped in musical thought that he often forgot to be cold and hungry. A type in whom the possessive instinct is strongly in the ascendant is the miser-millionaire, so intent in the passive pleasures of his coffers and his bank-books and the evidence they give of his power over the lives of others that he almost forgets how pitifully empty is his own life. But these cases are hardly normal. In every

normal human being there is some of each instinct, and the only questions to ask are, "In what proportion are they mixed?" and perhaps, "What proportion is most likely to bring happiness and success?"

In its answer to the latter question, psycho-analysis has its first surprise in store for us. The usually accepted view is that possession is of supreme importance and creation of hardly any at all. Especially with us in America "success" is almost synonymous with the accumulation of money. Our materialistic view of even the most intangible spiritual values is grotesquely summed up in the advertising tag, "Happiness in a Box." Few of us would willingly change places with Mozart, so intensely active mentally that he had no thought for bodily discomfort; few would shrink from the desolating emptiness, when truly seen, of the miser-millionaire, preoccupied with passive pleasures. Yet psycho-analysis quietly reverses the popular judgment. Permanent happiness and genuine success, it says, come only to him in whom the creative instincts preponderate; since they alone develop actively the individuality to which possessions can give only passive pleasures and which they often begin by sheltering and protecting only at last to imprison and starve. Who is right here, psycho-analysis or the man in the street? Which is the true answer to this question of emphasis, of such supreme importance to the

right ordering of the life of every young artist? Is it the one the herd is forever bawling in his ear, or the one that in rare moments he can just discern being whispered to him by the "still small voice" of his intuition, and that modern psychology is now beginning to corroborate?

In nothing, for instance, is the herd more unanimous than in insisting that a young man choosing a profession should always choose one that "pays." Let us imagine the case of a violinist, say, hesitating between entering the orchestra of a "movie" house and joining a new and obscure string quartet as second violin. Can you not hear the plausible argument of the herd? "If you go into the movies you will have a good, regular salary which will enable you to buy yourself comforts, and even luxuries. Who knows, you may even have your own motor-car before you get through, and ride to rehearsals! And you will be part of a recognized industry and considered a man of importance.

"In the quartet you would get wretched pay, because there is little or no regular demand for such highbrow stuff. You would work like a dog and get nothing to show for it. Why, you would not even be first violin, but only second! It is your duty to yourself, to your parents, to your possible future wife and children, to take the respectable and promising position offered you." To all of which the millions of young men to whom the Herd has spoken in this fatherly manner, patting them on the back the while, have little more to answer than that they have a sort of feeling ("A sort of feeling!" sneers Herd, "as against a very flattering and advantageous offer.") that they should prefer playing second violin in quartets of real beauty ("Beauty versus Bread?" mutters Herd) at ten dollars a week, to grinding out rag-time for a hundred ("Rag-time!" indignantly answers Herd. "You needn't talk of it so patronizingly. It is loved by thousands who will have none of your classical quartets.")

Where Psychology Helps

All this leaves the student rather defenseless until modern psychology comes to his aid. It points out with the unanswerable dispassionateness of science that you give a man little satisfaction when you gratify his desires at the cost of starving his impulses. "What good will his motor-car do this young man," it asks, "if he is so jaded by monotonous, uncongenial drudgery that he takes no joy in life? What satisfaction will social prestige give him in the midst of his personal boredom? Better for him to breakfast on bread and water, walk to inconspicuous but delightful work with an elastic step and a brightening eye at the thought of renewing the activity which is his unflinching joy. Heap his possessions to the skies, bruit his fame to the four quarters of the globe, and unless he enjoys his job it is all dust and ashes to him. But keep his creative instinct fruitfully employed and he will be happy in poverty and obscurity." "Each man's necessary path," says Thoreau, "though as obscure and uneventful as that of a beetle in the grass, is the way to the deepest joys he is susceptible of." Though he converses only with moles and fungi, and disgraces his relatives, it is no matter, if he knows what is steel to his flint."



DANIEL GREGORY MASON

*An untechnical statement of the general theory is Dr. Wilfrid Lay's *Man's Unconscious Conflict*. Its bearings on conduct are studied in Edwin G. Holt's *The Freudian Wish*. In *Why Men Fight*, by Bertrand Russell, the relation of instincts and institutions is inspiringly discussed.

Psycho-analysis is thus a powerful ally to the young student by adding its scientific testimony to the insight of seers like Thoreau, against the worldly fallacy that life is justified by its products rather than in its processes. But if it succeed in saving him from such wide-spread fallacies and the external pressure to lower his aims that they bring to bear upon him, it has still to save him from a more insidious enemy, his own sloth and its "rationalizations." The exercise of the creative instinct is peculiarly laborious, strenuous, and exacting. It has to meet and conquer difficulties indescribably more subtle than the material obstacles encountered by possessiveness. Hence a man who has chosen a way of life that exercises his creativeness is under a constant temptation, usually unsuspected by himself, to abandon or at least abate it, and to seek the relief of an easier existence; and his devil is constantly whispering in his ear many edifying reasons for such change—"rationalizations" such as psycho-analysis can detect, but usually not the untrained conscience.

Discipline Needed

For example, let us suppose the case of a young composer, of good gifts not yet thoroughly developed. The process of discipline to which he must subject them in order to attain the highest creativeness of which he is capable, will be long and arduous, lasting through years when he will be getting little tangible reward in either money or reputation. All this time he knows that, if he would but sacrifice this discipline which nothing but his intangible inner creativeness exacts, if he would consent to write not his own thoughts and feelings but those oft-repeated, pleasantly familiar commonplaces that "the public wants," his compositions would begin to sell and his name to be known, he would begin to receive royalties and a kind of renown. In short, his possessive instinct would be taken off the starvation rations on which he has been keeping it in order to feed his creativeness.

And now, note the last and innermost enemy that assails him, subtlest of all, the "rationalization" of the psycho-analyst. He begins to call his temptations by high-sounding names, in the unconscious effort to palliate his surrender to them. The Herd becomes "Humanity," and his traffic with it becomes listening to the *Vox Populi* which is also *Vox Dei*. His former devotion to an ideal of beauty was "sinful pride." The eccentricity into which the untrained mind inevitably falls is now canonized as "originality" (most "originality" that is much insisted upon is of that kind) and the lack of discipline, lost through a failure of persistence, is dubbed "independence."

Thus do names begin to exert their immeasurable influence, and the student's own sloth becomes a conspirator with the backwardness of the public to seduce him from following the only path in which he could ever find true originality and independence, the originality that dares to create and the independence that will not be misled into mere possession. Nothing but a candor that is above cozening itself, and a courage to match it, will save him now; but psycho-analysis may help to make the issue clear and thus to focus his energies where they are needed. The reward for such a supreme effort of insight and honest self-analysis will be great—nothing less than the preservation of the fine flower of happiness.

Holding the Young Child's Interest

By Marcella Francisca Nachman

How very much the child of six to eight years needs something to give interest to practice. To him scales are so dull and finger exercises so monotonous. The child cannot see what these have to do with the playing of a piece; and so keeping these young students at practice becomes a bore if not a burden.

A clever little device that interests the child pupil is to name the various scales and exercises according to the way they are played. For instance, if the Scale of C is to be played very slowly call it "Sleepy Head." When it is to be played fast call it "The Wide-Awake Boy." A lively march-like exercise may be *The Passing Parade*. A study in three-four time may be *Little Bear Walks*. If you can learn what is one of the pets of the child name a piece for it, as, *Fido's Dance*, or, for a lively study, it may be *Little Duck's Chase*. All this will make the pupil feel that it is learning something more than a mere exercise.

Which is the More Difficult?

By Hazel Victoria Goodwin

THE belief is common that it is more difficult to learn how to play an extreme pianissimo than an extreme fortissimo. Sometimes we feel this is true and at others, not. We are right all the while; for, as a matter of fact, ease seems to vary *directly* with volume in *slow playing* and *inversely* with volume in *rapid playing*.

In attempting to account for this, one must consider just what the weight of the arm has or has not time to do in each tempo extreme. Let us take the case of SLOW playing. One can lunge the weight of the arm into a fortissimo chord, octave or single note, regardless of the condition of the hand—which may be fairly lax. The weight serves to depress the keys, and there is no hurry. In pianissimo playing, however, one is denied this weight of the arm as a means of sending down the keys, because too loud a tone would otherwise ensue. One must summon up the very fine mechanism of the hand; for only the tiny, swift muscles of the hand can overcome the resistance of the keys without allowing anything but a morsel of the energy to get to the piano-strings. And so slow soft playing is more difficult than slow loud playing.

The tables, for most people, are turned in the case of RAPID playing. Rapid, soft playing demands activity of the hand mechanism spoken of above. Yet, when a passage demands volume as well as rapidity, the hand spans must be not only staunch and fleet but also under what for them is a great weight, *just* as staunch and fleet as though they had no weight to bear at all. Fancy yourself running about deftly and easily with a thousand odd pounds upon the shoulders, a load ten times one's own weight! Yet the hand must do a similar thing in bounding about under the weight of the arm. True, in rapid passages of great tone volume the arm-weight carries down the key, thus relieving the hand of this office; but the advantage is not so great as the disadvantage of coping with weight.

Why Some Organists Fall into a Rut

By W. Elliss

WHY will organists "move heaven and earth," so to speak, to secure an appointment, and then straightway get into a rut. Often they neither try to improve themselves nor the services of the church at which they play. They fail to provide interesting music for their volunteers, feeling, presumably, that so long as they behave themselves their position is secure.

Let us for a moment consider the source of a few in whose places we would love to stand.

Though he knew every detail of the magnificent organ in St. George's Hall, of Liverpool, it was the custom of the late and famous W. T. Best to practice frequently; this in spite of the fact that he was giving three recitals weekly, and thus was thoroughly familiar with his instrument. When, at length, he announced his intention to resign, a neighbor to his suburban home reported that he had resumed piano practice to the extent of three or four hours per day, evidently with the intention of feeling himself in good form to the end. At the finish of his public career critics and public agreed that he never had played better, his last series of recitals calling forth unstinted praise and appreciation.

Illustrating the character of two distinguished men, an incident occurred several years before Mr. Best's retirement. It became known to the public that the celebrated French organist and composer, M. Saint-Saëns, was spending a holiday in Liverpool. Suggestions came from many directions that he be requested to give some recitals on the great St. George's Hall organ. Letters on the subject appeared daily in the newspapers. Finding that apparently no steps were being taken in the matter a section of the musical public began to accuse Mr. Best of jealousy, in that he would not arrange for Saint-Saëns to play. Some even hinted that he ought to be removed from his position.

This went on without Mr. Best taking any part in the excited correspondence or defending himself in any way, until evidently he thought the matter had gone far enough. Then a brief letter covered his detractors with confusion. It stated that M. Saint-Saëns was a guest in his home and that he had done all he could to induce his distinguished visitor to give at least one or two recitals, but that M. Saint-Saëns had naturally refused to imperil his reputation by performing on an organ so big and complicated without having familiarized himself with its mechanism, and this he had not time to do.

Illustrations that Prod the Interest

By Helen J. Andrus

THE ability to invent an illustration at the moment when needed, is a valuable part of a music teacher's equipment.

A small child, who had been told that the mind controls the fingers, was playing a study very badly, and corrections had no effect. Suddenly the teacher turned to her with an air of surprise and said:

"Can't that mother, who lives in your head, make her ten children behave any better than that? See how that naughty little fifth finger keeps getting over on the wrong key!"

The child smiled, for this was a *game*, and she immediately played the study perfectly. This lesson in concentration was not forgotten.

A little girl was playing a march in which part of the melody was in the bass. She could not bring out the melody, and also play the chords softly with the right hand. After usual explanations had failed the teacher thought of something new. She asked the pupil if she had noticed the big horns in a brass band when the parades passed by? The child had noticed them and was interested. The teacher told her that if a brass band performed this march, this melody would be played on one of the big horns, while the music of the other instruments would be played quite softly, so the people on the street could distinctly hear the big horn. The child then easily played that part of the piece with a strong melody and soft accompaniment.

Seven Keys to Listening

By Mary Janet Cutler

For judging or appreciating Music, as well as other Arts, we must be educated. We must know the way to listen is with the attention concentrated and the mind alert, ready to receive the sounds in such a way as to grasp their meaning and mentally digest them. Also we must know what to listen for, best told by answering seven questions.

1. What is the nature of the composition? Does it represent something outside itself and thus become Program Music, or is it Absolute Music?

2. For what instruments is the composition written? Is it for a complete orchestra, for stringed instruments, for piano alone, etc.?

3. What is the approximate date? The answering of this question will determine a great deal about the style and character of a composition. Music development though slow during the early years, has been of a progressive and overlapping type. So, we do not expect to find in Beethoven the kind of musical ideas that are accustomed to be associated with Rubinstein or to anticipate the sentiment of Tchaikowsky in the works of Bach.

4. What are the chief themes? We must be able to seize upon these and to remember them in such a way that their subsequent development may be clear to our mind and therefore a source of real interest. Only as a composer takes the melody as raw material, develops it and makes it form a part of an elaborate composition, does his work enter the realm of Art. Often one or two little "given ideas," like the initial theme of Beethoven's *Symphony No. 5, in C minor*, causes whole movements to spring into being. We shall therefore want to recognize these themes in their simple selves and later in their development; and so we shall want to know:

5. How did the composer develop his ideas? Is it by variation of the theme, by the use of a minor effect for a major, by a change of key, and rhythm, by repetition or what? If the latter method mentioned is used we shall want to know whether it is good repetition or simply a reiteration with further emphasis.

Following the development of the little themes, the interest will be aroused as to,

6. What is the Form of the work? This can only be answered after the listener has studied the smaller two and three part forms and the larger forms such as the Sonata and Symphony.

After these thematic questions, the attention is directed to the melodic division of the subject and the question seven arises,

7. Can anyone in any sense follow and appreciate the subtle effects of harmony? Fitness of harmony to suit the melody gives truth of expression and distinguishes the artist composer from the "jingle." With the beginnings of Music, the Harmony was exceedingly simple, developing little by little until a very simple melody may be clothed in beautiful Harmony.



ZIMBALIST

[EDITOR'S NOTE.—Professor Leopold Auer was born at Veszprem, Hungary, and studied at the conservatories of Pesth and Vienna. Later he became a pupil of his great Hungarian predecessor Joachim. He became leader in Dusseldorf (1863), Hamburg (1866), Soloist to the Tzar (1868 to 1917), Professor of Violin at the St. Petersburg

Modern Violin Study

By LEOPOLD AUER

Short Extracts from "Violin Playing As I Teach It" Professor Auer's recently published masterly work. Reprinted here by Special Arrangement with Professor Auer and the Publishers, Frederick A. Stokes Company



HEIFETZ

Conservatory (1887-92), conducted concerts of the Imperial Russian Musical Society, elevated to the hereditary nobility (1895), State Councillor (1903). His long train of musical successes with his pupils has astonished the musical world. This list includes Elman, Zimbalist, Parlow, Heifetz, Rosen, Eddy Brown, Toscha Seidl and many others. Pro-

fessor Auer's new work is probably the most important book upon violin playing ever written. It is especially rich in content for students and young teachers. THE ETUDE takes pleasure in presenting the following extract, possibly made more interesting because Professor Auer has transferred his teaching activities to America.]

Holding the Violin

IN holding the violin the first thing to bear in mind is that it should be held in such a position that the eyes may be fixed on the head of the instrument, and the left arm should be thrust forward under the back of the violin so that the fingers will fall perpendicularly on the strings, the fingertips striking them with decided firmness.

The second important point is this: avoid resting the violin on the shoulder or, *vice versa*, shoving the shoulder underneath the violin. The placing of a cushion beneath the back of the instrument, in order to lend a more secure support to the chin grip, should also be avoided. These are bad habits which one should from the very start carefully avoid, since they not only spoil the violinist's pose in general, but—and this is extremely important—they make the player lose at least a third of the whole body of tone which his violin—be it a fine or an indifferent instrument, a powerful or a weak one—is capable of producing.

As for the chin-rest, the one used should be adapted to the individual neck, so that by means of it the player is able to hold the instrument easily and without strain. Those violinists who rest the instrument against the shoulder, and place a cushion at its back—both of which act as mutes—evidently have no notion of the disastrous effect this arrangement has on their tone.

Always try to raise your violin as high as possible, in order to secure for your hand the greatest freedom of movement from one position to another. This may be accomplished by slightly advancing the left arm toward the chest.

Endeavor always to lessen the distance between the arms, to bring them together by inclining the body slightly to the left, yet without resting the left arm against the front of the body. At first you will not find it at all easy to raise the violin without support, but in the course of time one accustoms oneself to it, with a resultant gain in facility in reaching the higher positions, as well as in the playing of rapid descending passages.

Sing on Your Violin

Joachim, Weiniawski, Sarasate and others—every great violinist of the close of the last century—had each his own individual manner of holding the bow; since each one of them had a differently shaped and proportioned arm, muscles and fingers. Joachim, for instance, held his bow with his second, third and fourth fingers (I except the thumb), with his first finger often in the air. Ysaye, on the contrary, holds the bow with his first three fingers, with his little finger raised in the air. Sarasate used all his fingers on the stick, which did not prevent him from developing a free, singing tone and airy lightness in his passage-work. The single fact that can be positively established is that in producing their tone these great artists made exclusive use of *wrist-pressure* on the strings. (The arm must never be used for that purpose.) Yet which of the two, wrist-pressure or finger-pressure, these masters emphasized at a given moment—which they used when they wished to lend a certain definite color to a phrase, or to throw into relief one or more notes which seemed worth while accenting—is a problem impossible of solution.

Incidentally, we may observe the same causes and the same effects in the bow technique of the *virtuosi* of the present time. They may have nothing in common either in talent or temperament, yet, notwithstanding this fact, each one of them will, according to his own individuality, produce a beautiful tone. The tone of the one may be more sonorous, that of the other more transparent, yet both will be ravishing to hear, and not even the closest attention will enable you to divine which form



ELMAN

or degree of finger-pressure the artist has exerted to produce his tone. Young students cannot be told too often: "Sing, sing on your violin! It is the only way in which to make its voice tolerable to the listener."

Hints on Tone Production

When taking up the bow with the fingers, lower the hand in such a way that the bow falls naturally into position, of its own accord. By so doing you will obviate the feeling which impels you to cling tightly to the stick.

Hold the bow lightly, yet with sufficient firmness to be able to handle it with ease; above all, do not try to bring out a big tone by pressing the bow on the strings. This is an art in itself, and can only be developed by means of hard work and experience.

Do not press down the bow with the arm: *the whole body of sound* should be produced by means of a high pressure of the wrist, which may be increased, little by little, until it calls forth a full tone, perfectly pure and

equal in power, from the nut to the point of the bow, and *vice versa*.

Begin with slow strokes with the whole length of the bow, allowing ten or twelve seconds for each down- and up-stroke, and stop as soon as you feel fatigue. The muscles and the joints of the wrist and forearm stand in need of relaxation after an effort which, however slight, has been continuous.

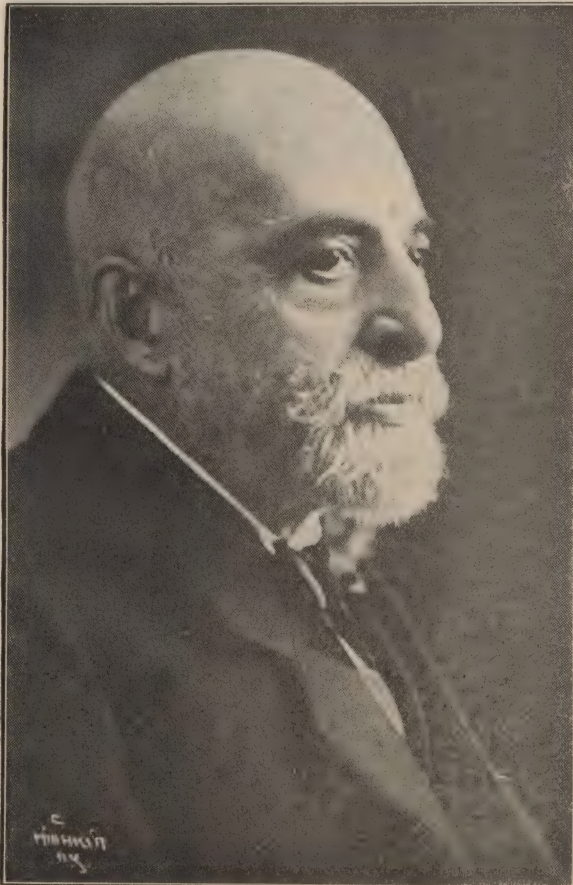
The degree of finger-pressure to be applied to the stick is a question of experience, of observation from the instructive side, and also of discipline.

In order to learn properly how to obtain an equal tone, both at the nut and at the point of the bow, the natural tendency of the hand to press down upon the bow at the nut,—because of the greater weight of this part of the stick—and, contrariwise, to weaken at the point,—the weakest portion of the stick—must be counterbalanced by additional pressure—always of the wrist.

Style in Violin Playing

Historical style, traditional style: I acknowledge that there are such things, just as we have armor in museums and time-hallowed observances. And I will not withhold due respect to all musical tradition which serves a useful purpose, which is a contribution to the general history of music. Style, however, is incidental to its period. It changes but does not develop—I am speaking as a violinist, of violin playing—in the sense that its development is sequential. How can it? Style in reality is the temporary crystallization, at various periods, of the ideals of violin interpretation best suited to the intellectual and musical feeling of the periods in question, and *born of the violin music of those periods itself*. No doubt it has even in a measure, been influenced by the make of the instrument. Speaking in a general way, the high model violins, such as those of the Stainer type, speak more readily, while the flatter violins of the Cremona school have more carrying power and flexibility, and their tone is more susceptible to subtle variation by the player. That the greater interpretative possibilities of the Cremona type have had their favorable influence on violin composition is more than probable. But this is only incidental. The music written for the violin by the older masters and played by them did far more to determine the style of their period.

Another century, other music—other music, another style. Of course we do not play Bach as we play Tschaiakowsky. But that is not really because tradition tells us that Bach requires a different interpretation. Musical instinct is sufficient. We play Bach differently because his music itself make us observe certain canons of taste, certain modes of expressional procedure in presenting his Sonatas or his Concertos. But I again insist that it is not because of any traditional feeling—at least it should not be—for Bach's works rise far above all considerations of historical style in their grandeur and majesty, their soul and charm. We play them, or try to play them, as Bach's music should be played—reverently, almost as a rite of the sacrosanct mass of beauty, expressing as best we may, individually, all that they convey. Probably no great violinist of to-day plays the Bach sonatas as they were played by the well-known violinists of Bach's own day. Yet, despite the fact that the player may be centuries removed from the interpretative spirit of Bach's time, he may play Bach sonatas better than they were wont to be played then. The musical spirit of Bach transcends all narrow limitations of period, and the artist of to-day who truly enters into this spirit will play Bach as he should be played, and will play Bach better because he will play him in the interpretative spirit of our own generation, not that of 1720.



LEOPOLD AUER

Eye-Training for Music-Students

By Dr. Herbert Sanders

Eye and Ear Training: A Parallel

FOR a decade-and-a-half the trend of music-study has been in the direction of ear-training; and this is right, for a trained ear to the musician is what a trained eye is to the artist. It is the ear which guides and colors the tone (whether vocal or instrumental) as the eye of the artist guides the hand and colors the canvas. The three senses which the music-student must develop are sight, hearing and touch; and it would be a profitable inquiry for him to consider the relative importance of these three senses, that they might be developed along scientific lines in his study and practice. Does sight come first in importance or hearing? Of what importance is the sense of touch? In mechanical work at the piano the sense of touch is cultivated. Whenever we hear music the sense of hearing is exercised, and every time we hear with attention it is cultivated. The sense of sight is only exercised when the student looks at the printed page of music which lies open before him.

In order of operation, then, if not in importance, sight comes first. Yet I have come to the sad conclusion that among music-students that it is the least cultivated of the three active senses in music-production, sight, hearing and touch. In concentrating on "ear" we have forgotten "sight." The reason piano-playing, for instance, is often indifferent is because the music-page has never been entirely and accurately seen.

On Reading Ahead

Excellent sight-readers are frequently asked by supposed uninstructed but musically-inclined people: "How far do you read ahead?" If you have been asked the pertinent question did you give an answer satisfactory to yourself? Did you answer "a line"? or "a page"? Those who are blest with the Tonal Vision, *i. e.*, the power of realizing music without the aid of an instrument—the "hearing with the eye," or conversely the "seeing with the ear," as it has been aptly called, would probably answer: "As far as I can mentally realize the music at the moment"; and generally speaking this may be the correct answer. This ability is the result of musical training or instinct. But have you noticed that the less musically gifted—those who have no Tonal Vision—can often do the same thing? By what mental process are they able to get the same result? I think the answer is this: those possessing the Tonal Vision realize the music itself, *i. e.*, the symbols are translated into imaginary sounds and it is these imaginary sounds which are remembered; those without this ability pictorially realize the printed page. That is to say, they retain not the imaginary music but only the symbols (the instrument afterwards does the translating into sound); others, again, may adequately realize both symbol and sound, though rarely in the same degree, as it is exceptional to find sight and hearing equally developed to a fine point in the same person.

Possibilities of Sight

Some readers may think this theory rather far-fetched and it would seem to be so if we put an arbitrary limit to our sense development—a very unscientific proceeding. But what are the possibilities of sight? I will start with the English money system £-s-d because I am accustomed to it (that is, the system, not the money) and it happens to come to mind first. Now, if I had some large sum of English money to add I would start with the farthings and proceed to the pence, then to the shillings and finally to the pounds. But people who have become experts with the English monetary system through continuous working with it, would scorn such a slow and primitive method. They would add the three denominations at once. Their method is not in starting at the lowest figures and proceeding upwards, or even adding three opposite denominations at once, but a grasp of the whole sum as we grasp the details of a picture at sight. In fact, they may be said to look at the sum pictorially, the conscious analysis may or may not follow later.

Take another instance—that of our boy-scouts. They are instructed to pass a store and in passing to give a glance at the window (not to linger and count or classify the things it contains, that would be leisured analysis), after the glance they have to enumerate and describe the things they saw. (It may be incidentally mentioned that this includes two acts: the first is merely sensation, they SEE the window; the second is perception, they PERCEIVE the order, number and size of the things seen. Sensation is the effect of something exterior to ourselves on ourselves; perception is the

action of the mind on the thing we have sensed. To know well we must perceive well, and to perceive well we must sense well.) As a matter of fact, in almost every moment of our lives we recall some past scene even though at the moment we saw it we never tried consciously to analyze it so as to impress it on our memory. Such are the powers of sight. There is much detail to remember in the page of music-print, more than there is in the landscape, but it should present no insurmountable obstacle to a persevering eye.

Myers in his *Human Personality and its Survival of Bodily Death* tells of a girl who was seriously burnt through her dress catching fire. She was lighting a fire at the time of the accident and to get a draught she used a newspaper in front of the fire-grate. In a feverish delirium which followed she recited what was evidently a tremendously long extract from a newspaper. Subsequent investigation pointed to the fact that at the moment her dress had taken fire the burning paper had made such an impression on her mind that she had remembered (subconsciously, as a picture for she hadn't read it) a part of the reading-matter, and it was this she was reciting. Of course, this is an exceptional case, but it illustrates the possibility of my contention—that at a thoroughly attentive glance a page of matter (to which music-matter can be no exception) can be grasped as a whole and fixed in the memory ready for conscious analysis (*i. e.*, reading) when the page is withdrawn. I will hazard a guess that at least twenty-five per cent. of the mistakes which the average music-pupil makes are due to the fact that they rarely see the printed music at all but only see a part, and often a very small part of it. Some see the notes but not the accidentals, others see the melody but not the harmony, others never see the fingering, and so on. There are (as I have stated) other reasons for this (the lack of the Tonal Vision for example), but in a

number of cases it is a positive certainty that few players grasp the full content of the music page before them. They "have eyes but see not."

Some Experiments for Music-Students

Give yourself or your pupils "eye" as well as "ear" tests for purposes of experiment. As you might play a bit of music to a pupil and ask him to write or play it afterwards, similarly give him a glance at a page of music and ask him to write or play what he has seen. You will find after such an experiment that only a very small part of the printed page has been realized and some would be unable to say whether the music was fingered or not. There is no scientific reason why "eye" tests should not be given as well as "ear" tests; a trained eye is as essential to musicianship as a trained ear.

The possibilities of ear development are illustrated in the historical incident of Mozart leaving church with the unpublished Mass in his head or pocket. The possibilities of eye development can be seen in the artist who paints seascape or landscape from memory—and an artist assures me that hundreds do it. Perhaps it is that we are inclined to see the music page as we hear music, *i. e.*, taking in a bit at a time. Music itself cannot, of course, be grasped in any other way; but the instantaneous possibilities of sight rarely receive consideration. And yet there is so much in a look: for one a glance at nature means nothing, for another it means the birth of a sonnet—it depends largely on the glance and who gives it. Of one thing there can be no doubt: to become accomplished sight-readers the first step (and the one rarely perfected) is visually to realize the printed page of music; for how on earth are we to translate the symbols into sound or action if we have never really seen and realized the symbols?

Read, Read, Read

By Ernest Eberhard

THE very best way to learn to sight-read; in fact, almost the royal road, is to sight-read! Read everything that you can lay your hands on. Understand the rhythmical figures and chords that you are likely to come across in every-day usage, then spend five or ten minutes every day in this exceedingly useful exercise. It will do you more good than half an hour's study at technic and pieces. I feel extremely sorry for the person who, while recognizing the importance of reading, is yet so shiftless and lazy as to consider it to be of too much trouble.

Gradually increase the amount of time that you spend reading as your ability and taste for it become greater. You will find that the phrases, the sentences, the entire sense of the music that you are playing will improve, for you cannot read music note by note, but must take it in phrase by phrase.

When you read a book you do not read every letter in every word, you do not even read each word but guess at half of what you are reading, being helped by your knowledge of spelling and grammar. When you read aloud, have you ever noticed how often you say "the" instead of "a," or some similar mistake? It is not that you cannot read the word, it is because you have guessed wrongly.

In listening to a play the same thing is true. The ear catches only a few of the words, the mind supplies the missing ones from our experience of what they should be. If you have ever attended a play in a language with which you are familiar, but have not a really every-day, intimate acquaintance, you will fully realize the truth of this. In our music reading exactly the same laws and principles hold true. We must guess at a great part of what we play, and we must guess at a great part of what we hear.

Some people have naturally a good ear, catching the phrases and chord relationships easily; such are talented; others who have not got the same inborn ability can acquire it, and the genius can vastly improve it, by ear training, the ability to recognize chords and intervals as to name when hearing them played, recognizing their effect when seeing them written, and a thorough knowledge of theory; harmony, counterpoint, composition. How in the wide world can you expect to play a fugue unless you know how the voices travel? how can you phrase a melody unless you understand its construction? These things are all of the greatest necessity to the musician; of course, the piano pounder does not need these things, he is much too intelligent and far too much of a genius to learn to do anything besides move his fingers up and down as fast as possible and with as much noise as possible! Have you

ever met a good composer who was a bad sight-reader? Do you know that generally the greatest pianists and executants of all time have done something as composers? Perhaps you have heard of the compositions of these virtuosi: Bach, Handel, Scarlatti, Mozart, Clementi, Beethoven, Mendelssohn, Chopin, Liszt, Brahms, Rubinstein, Busoni, Godowsky, Hofmann, Paderewski; the list is endless.

It would seem that if a man can compose well, he can execute better than his fellows. Perhaps the two most notable exceptions were Wagner and Berlioz, but both of these made up for their lack in this respect by their ability as conductors, and that is a very real form of virtuosity! Take the name of any pianist of prominence, and you will find that he is at least something of a composer, generally a good one. I hardly think that any person who once grasps that idea will continue to look upon the study of theory as unessential, or give as an excuse for the neglect of this most important study the reason that they desire to be a concert pianist, not a composer or a teacher. We might also mention that, despicable as is the profession of teaching to these "coming" pianists, almost every great pianist has his class of pupils. If more teachers impressed upon their pupils how necessary it is to study theory, we would have far less of this awful, unintelligent "key bouncing" that we get so much of every day of our life.

If you cannot afford to buy the music for reading, there are always public libraries, and some of these have a small but growing collection of music. You can easily obtain a special card to pursue your studies in this line, which will enable you to keep a piece of music out for the space of six months. You might perhaps even make your friends of use; making an arrangement by which you can exchange music, of course, returning it after you have finished.

If you have any musical friends who are willing, the best thing that you can do is to invest in some duet books, or perhaps the public library has some, shifting around so that each of you has a chance to play both the treble and the bass parts. COUNT AND LISTEN. Try to keep your eyes on the music, you don't get your notes from the keyboard; your sense of locality should be developed enough to enable you to do this after a fair amount of practice and study.

So always remember that, just as in reading a book your knowledge of grammar and spelling help you, just so in music will your knowledge of theory help you. Do not forget that musicians are not born in perfection, but only become such by the hardest and most exacting kind of work.



Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI



Jules Massenet (1842-1912)

THERE is hardly another figure in the history of music which can better than Jules Massenet be taken as an inspiring model by young and old musicians. His genius of course cannot be imitated; but his pertinacity in work should be a guiding star for all ambitious artists. Since early youth he had formed the habit of getting up at four o'clock in the morning and of working incessantly until midday. He used to labor sixteen hours a day, sleep six hours and the meals and the dressing took the rest of his time.

The director of the French Opera once said to Massenet: "My dear Master, tell me the secret of your abnormal creative ability. You listen to singers, you attend every rehearsal and besides you are professor at the Conservatoire. When do you find time to work?" "When you are asleep," replied Massenet. And even when not actually composing, he was always in search of inspiring subjects, he was travelling in foreign countries to direct and witness the performance of his operas.

Early Struggles

For this fabulous activity is surely the chief secret of Massenet's unprecedented artistic success. It is only through such tireless energy that work of great power and scope can be produced.

His motto was: "I have never been able to let my mind lie idle."

His youth was connected with material difficulties. In 1851, when he was 9 years old, after having undergone an examination he was admitted as a pupil of the Conservatoire. His parents having taken him with them to Chambéry, he escaped from the paternal homestead and started for Paris without a sou. He tried to give lessons, he played the piano in one of the cafes of Belleville, and later on he was employed in the orchestra of the Theatre Lyrique as kettle-drummer.

He was living in an attic of a large building from which he could enjoy whiffs from the orchestra which escaped from the popular concerts that Padeloup conducted in the Cirque Napoleon every Sunday; and from his perch he applauded with feverish joy the works of Berlioz and of Wagner, his "gods", as Massenet called them.

For the competition of the Institute the candidates had to reside at the Institute and to pay the rent of a piano, which was twenty francs. Massenet could not afford the expense and he resolved to do without. Fortunately he never needed its help in composing. His neighbors bothered him by pounding on their pianos and singing at the top of their lungs. However, Massenet won over his six competitors. The judges, Berlioz, Thomas and Auber awarded him the much coveted *Prix de Rome*.

Studies in Rome

Massenet went to the Villa Medici in Rome together with the young painters, sculptors and architects who were also winners of the prize. The carnival festivities at Rome were just ending with their Bacchanalian revelries and Massenet with his companions spent the day in throwing confetti and flowers at all the lovely Roman girls who replied with bewitching smiles from their balconies on the Corso. Massenet writes in his memoirs that he never could forget these types of rare, sparkling and fascinating beauty.

In that time Rome may not have offered to the young students who were sent there from the French government much to improve their musical education; but the azure sky, the alluring black eyes, the atmosphere saturated with joy and enthusiasm, gave them an inspiration such as no teaching and no severe training could ever impart. One notices the influence of this bewitching atmosphere as well in the early works of Massenet as in the immortal creations of Thomas, Gounod, Berlioz, Bizet and others who also were benefited by the award of the *Grand Prix*.

In Rome Massenet met a beautiful girl who had come to the Eternal City on a sight-seeing trip. She had been recommended to Liszt so that he might select for her a musician capable of directing her studies. Liszt proposed Massenet whose reluctance in accepting was overcome by the young

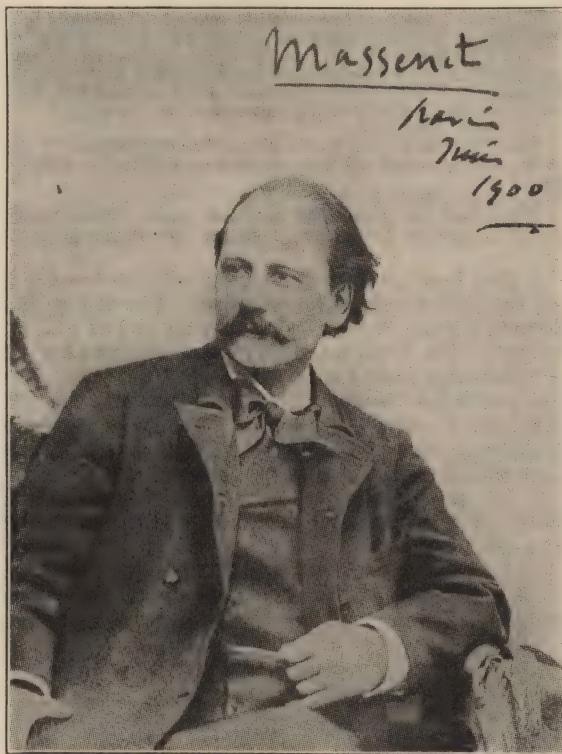
girl's charm,—so much so, that two years later she became the dear companion of his life.

When back in Paris, Massenet could not refrain from exclaiming: "What a contrast between the eternally beautiful sky of Italy which I have just left and the one I see again, so dark, gray and sullen!"

His first experience with French music publishers was not very encouraging. He took his "Poeme d'Avril" to Chaudens, Flaxland, and Brandus, but all showed him out. Only the young Georges Hartmann had faith in him. Massenet, however, did not have from his first publication either honor or money.

First Successes

His sacred drama, "Marie Magdaleine," was given at the Odeon under Edouard Colonne's direction but Massenet had to leave the next day for Italy. The first



echo of this first performance reached him in Naples in the form of a letter from Ambrose Thomas which I give in full as it contains golden words which should be taken at heart by every musician:

"Paris, April 12, 1873.

"I cannot postpone telling you, my dear friend, how pleased I was last evening and how happy I was at your fine success. It is at once a serious, noble work, full of feeling. It is of our times; but you have proved that one can walk the path of progress and still remain clear, sober and restrained.

"You have known how to move because you have been moved yourself.

"I was carried away like every one else, indeed, more than any one else.

"You have expressed happily the lovely poetry of that sublime drama.

"In a mystical subject where one is tempted to fall into abuse of somber tones and severity of style, you have shown yourself a colorist while retaining charm and clearness."

After having spent several years in the completion of the "Roi de Lahore," he writes: "Finishing a work is to bid goodbye to the indescribable pleasure which the labor gives one."

This work was given first at the Paris Opéra and afterwards at the Teatro Regio in Turin. Massenet writes of the famous tenor, Fanselli, who had a superb voice but a mannerism of spreading his arms wide open

in front of him with his fingers opened out. His open hands won for this remarkable tenor the nickname: "Cinque e cinque fanno dieci" (Five and five make ten).

While he was in Milan the poet Zanardini read him a scenario in four acts, on the story of "Herodias," which inspired Massenet to one of his future operas.

On his return to Paris he was offered the place of professor of counterpoint, fugue and composition at the Conservatoire to replace Francois Bazin.

As a Teacher

He gave his courses at the conservatory twice a week. He felt proud and happy to sit in the same class room where he had been a student, now as master. And as the pupils seemed nearly of his own age he said to them: "You will have but one companion more who will try to be as good a pupil as you are yourselves."

However, the pupils showed him deferential affection. He continued for eighteen years to be both a friend and a patron to a considerable number of young composers. He rejoiced in their success, especially as they won each year in the contest in fugue; and he confessed that this teaching was very useful to himself as it obliged him to become equal to the task of finding quickly what should be done with the rigorous precepts of Cherubini. About every year the *Grand Prix de Rome* was awarded to the pupils of his class.

In 1900 he received a parchment with the signature of more than five hundred of his old pupils. The pages were bound into an octavo volume. The signatures were preceded by the following lines:

"Dear Master!

"Happy at your nomination as Grand Officer of the Legion of Honor, your pupils unite in offering you the evidence of their deep and affectionate gratitude."

Among the names of the *Grand Prix* of the Institute who showed their gratitude in this way were: Hille-macher, Henre Raubaud, Gustave Charpentier, Renaldo Hahn, Enesco, Bemberg and Laparre.

One must own that these facts give a grandiose idea of the earnestness of musical studies in Paris. Matters are taken there very seriously and thoroughly. Among teachers and pupils we find names of great prominence, names like Berlioz, Gounod, Thomas, Bizet, Saint-Saens, Massenet, names with a mighty good sound, the pride not only of France but of the whole musical world.

American Artistic Hopes

How must we feel here in America, in our own glorious country, where we do not yet have a national conservatory, although there has been much talk of establishing one. And, even if there were one, where would be the teachers who would bring to the institution the treasures of genius, of knowledge, of experience, the prestige of an international name?

It is true we are a comparatively young nation and it will take some time before we are enabled to do something of the same magnitude as in France. Money is not enough. With this one can only erect imposing buildings, large concert halls—the container. The most important part lies in the contents—the right men!

Massenet made several trips to Italy with the purpose to prepare and superintend the various performances of his opera "Roi de Lahore" at Milan, Venice, Trieste, and other cities. These wanderings were very little to the taste of Massenet; but the reason, he said, was that "at the beginning of our career we have to give hints to the orchestra, the stage manager, the artists, the costumers; explain the why and wherefore of each scene, give the right tempi and other details.

And here let me say that also the music publishers ought to know something about the intentions of the composers. The practice of many publishers in judging of the music of a composer only from reading the score without consulting the composer's ideas and if possible listening to his own interpretation, is a mistake. These publishers say that the music, when accepted, must take care of itself without the help of the composer; but the publisher or his adviser cannot appreciate the spirit and the possibilities of a new work without knowing the intentions of the author. The publisher would be only benefited by the disclosure of the veiled treasures of the composition.

Vicissitudes of Herodiade

The score of "Herodiade" was finished at the beginning of 1887. The three years he had devoted to this work had been one interrupted joy to the composer. Massenet relates the conversation he had with Vancorbeil the director of the Opera.

"My dear director, as the Opera has been opened to my 'Roi de Lahore,' permit me to speak of a new work, 'Herodiade'."

"Who is the librettist?"

"Paul Millet, a man of considerable talent, whom I like immensely."

"I like him immensely too; but with him one needs a *carcassier*."

"A *carcassier*! I replied with utter astonishment, A *carcassier*! What kind of an animal is that?"

"A *carcassier*," added the eminent director, sententiously, is one who knows how to fix up in solid fashion the *carcass* of a piece; and I may add that you are not enough of a *carcassier* in the strictest sense of the word. Bring me another work and the Opera will be open to you."

From this enigmatic answer Massenet understood only too well that the Opera was closed to him.

Calebresi, the director of the Theatre de le Monnaie, at Brussels, was of different opinion. He offered to Massenet to produce it at once at his theatre.

The first private audience took place in Brussels, in the foyer of the theatre, before the director, the publisher Hartmann, and the artists selected to create the parts.

This masterwork had a dazzling success and passed soon the hundredth performance. Its most popular aria "Il est doux," has become a favorite concert number of every soprano.

His next opera "Manon," was performed more than 800 times in the Paris Opera Comique and among the artists who have taken the part were Mary Garden, Geraldine Farrar and Lina Cavalieri.

The charming American singer, Sibel Sanderson, was the interpreter of his "Esclarmonde". Massenet was utterly fascinated by her talent and by her personality.

Massenet's Humor

In his memoirs Massenet writes of being present at Caruso's debut in Milan and confesses to a flagrant joke he played while he was in that city, at a dinner of Sonzogno, the publisher. Everyone knew of the strained relations between him and Ricordi. He slipped into the dining room before anyone of the guests had gone in and placed under Sonogno's napkin an Orsini bomb which was only of—cardboard, he had bought from the confectioner's.

Beside this inoffensive explosive he placed Ricordi's card. The joke was a great success.

On the occasion of the first performance of his opera "Cendrillon" in 1899, Gounod sent to Massenet the following lines: "A thousand congratulations, my dear friend, on your latest fine success. The devil! Well you go at such a pace one can scarcely keep up with you." One sees how astonished a fellow artist was at the fabulous working power of Massenet. This opera was given also in America. The following cablegram was sent to Massenet: "Cendrillon here, success *pheno menal*." The

last word was too long and the sending office had cut it in two, to make it more profitable for the company.

Massenet's talent was of a rather feminine nature. He lacked depth of thought and strength to grapple successfully with Biblical subjects. At the same time there is a distinct element of poetry noticeable in all his works and a peculiar sensuous charm is prominent in most of his compositions. To these qualities he added a richly colored and varied instrumentation and an always interesting and often original harmonic treatment.

Few musicians can touch him in the art of handling the orchestra. At the time when he was studying at the Conservatoire he astonished everyone by the prodigious amount of work he got through and the ease with which he was able to compose.

Once while Massenet was working on his opera "Therése", he had to telephone to his librettist, Jules Claretie, about some difficulty in the final scene. He called him up and shouted:

"Cut Therése's throat and it will be all right." At this moment Massenet heard an unknown voice crying excitedly (somebody was listening at the wire): "Oh, if I only knew who you are, you scoundrel, I would denounce you to the police. A crime like that! Who is to be the victim?"

Suddenly Claretie's voice:

"Once her throat is cut she will be put in the cart with her husband. I prefer that to poison."

The other man's voice:

"Oh that's too much! Now the rascals want to poison her. I'll call the superintendent, I want an inquiry."

A buzzing ensued; then blissful calm. With a subscriber roused to such a pitch Massenet and Claretie ran the chance of a bad quarter of an hour.

Massenet relates a conversation one of his friends who had lost an uncle, a millionaire, had with the undertaker.

"If," said the latter, "Monsieur wants a first-class funeral, he will have the entire church hung in black and with the arms of the deceased, the Opera orchestra, the leading singers, the most imposing catafalque—according to price."

The heir hesitated.

"Then sir, it will be second class; the orchestra from the Opera Comique, second rate singers—according to amount paid."

Further hesitation.

Whereupon the undertaker in a sad tone: "Then it will be third class but I warn you, Monsieur, it will not be gay!"

A story is told of how one evening when he was dining out, the mistress of the house insisted upon making him listen to her daughter's playing. At the end of the performance, upon being asked his opinion, Massenet gravely remarked that it was quite evident that the young lady had received a thorough Christian education. "Why?" ejaculated the surprised parents. "Because she so scrupulously observes the precept of the evangelist—her right hand knoweth not what her left hand doeth."

It will only be necessary at the end of this article to mention briefly the points which are most prominent in Massenet's career.

—Indefatigable work into which he put his whole soul.

—Exquisite amiability and kindness to his fellow musicians, therefore he had few if any enemies among them.

ONE OF THE MOST EMINENT
FRENCH COMPOSERS

First Aid to Interpretation

By Anna Hurst

THAT "Americans see through their fingers" is in some parts a colloquialism. Which reminds us that some people "hear through their eyes." This latter should be a part of the musician's equipment, as much as to be able to use the ears. They should be among the most observant of people.

Perhaps the following incident will serve as illustration.

A brisk breeze was noticed to be whirling a piece of paper about, first to one side of the street and then to the other, till it was in a sorry state. The story of the piece of paper in the wind helped a young pupil to catch the meaning of the scampering up and down the page of the notes in a lively little piece called "May Breezes."

In my own experience, in a certain piece my teacher

wanted a peculiar rhythm, "a throb" he called it. This never was quite understood till, on crossing one of the great lakes, my ear caught the throb of the great engines propelling the boat, which gave a conception of what my master had felt and desired. After this experience, that particular movement was easy to get.

The free and easy swaying motion of roller skating has brought about a feeling of abandonment in a certain "capriccio" in a way that nothing else suggested. Doubtless many have had similar experiences.

Quoting again from the same teacher, "Listen carefully, not only to your own music but to every sound about you." To this might be added, "Note minutely everything within sight."

One Minute with Mendelssohn

I KNOW nothing more fatal than the abuse or neglect of a divine art.

It is idle to talk of the defects of music; progress and reform—that's the question.

I know of no aim more noble than that of giving music to one's native language and to one's native country.

The first requisite in a musician is that he should respect, acknowledge, and do homage to what is great and sublime in his art.

The Art of Accent

By Harold Mynning

ACCENT is the heart beat of music. Yet many never learn to play with freedom and surety because they never have mastered this vital principle of their art.

Accents are guide posts, so to speak, to lead the way through a composition. How often we hear an *allegro* or *presto* played in a jumbled manner, simply because no clear accent sustains the rhythm.

But how is true accent to be acquired? Unfortunately, like everything else connected with piano playing it is a slow process. Some seem to be born with a feeling for it, while others acquire it only with difficulty. Scales, practiced in groups of two, three and four notes, with a good accent on the first note of each group, help to develop it. Use the metronome if possible.

Take, for example, the right hand work of the beautiful *Fantasia Impromptu in C-sharp Minor* by Chopin. The accent falls on the first of each group of four notes. If the accented note is practiced louder than the others, it is likely to result in a jumpy, mechanical manner of playing. Simply to stress the first note would be better. Practice slowly and hold the accented note a trifle longer than the others.

In working for accents, one thing to avoid is a jarring motion of the hand. This interferes with smoothness and velocity.

Attend recitals of the celebrated pianists. Observe which notes they accent and which they do not.

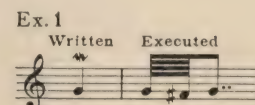
Finally, study more carefully your own accents. Often the secret of much difference between the poor and good players lies in their uses of accent.

Things to Remember About the
Mordent

By Allan J. Eastman

FOLLOWING is the proper sign for the mordent.

It is always played with the auxiliary tone below the principal tone, thus:



The rule is that the auxiliary tone is a half step lower than the principal tone, except:

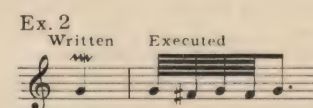
a. When the note affected by the mordent is preceded or followed by a note one whole tone lower than the note itself.

b. When the note affected by the mordent is either the third or the seventh degree of the scale.

A natural or a sharp under the sign affects the auxiliary note correspondingly, but does not affect the principal note.

The Double Mordent

The double mordent is merely an expansion of the single mordent by the addition of two notes, thus:

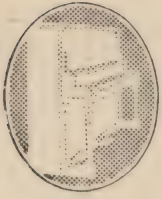


The Inverted Mordent

What is known in English as the inverted mordent is called in German the Pralltriller and in French the Pincé renversé. Note that in this the perpendicular line is missing from the sign. In this embellishment the auxiliary note is the next degree of the scale above the principal note.



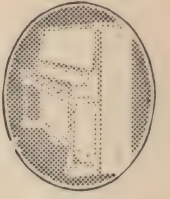
The word mordent comes from the old French word meaning to bite, *morder*. In German it had the same significance (Beisser). We might infer from this that in playing the notes should be bitten off sharply, as it were. Composers in the past laid great stress upon the accuracy in playing such signs. Rossini, for instance, heard a performance of his overture to William Tell some thirty years after it was performed and was greatly excited because the violoncello played a trill with the auxiliary note one-half step above the principal note instead of one whole step.



The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.



What's What in Instructors.

"With all my youngsters I find the new *Beginner's Book* is splendid. They all seem to love it. But to be frank I do not have so universal a success with *First Steps*. Can you recommend anything to substitute in place of this? Also what should I use after Duvernoy's Opus 176?"—N. D.

Your experience is similar to that of nearly all good teachers, especially those who have many to teach and continue the work indefinitely. It was never intended that the books you mention should be suitable to everyone under all conditions. Ultimate perfection along such lines will always be difficult so long as human nature remains a variable quantity. I know of nothing that excels the *Beginner's Book*, hence am glad to learn of your approval of it for so many pupils. Knowing that *First Steps* was not suitable for all conditions, although most admirable in others, a direct sequel to *Beginner's Book* was written, entitled, *The Student's Book*. Have you tried this? I think it will solve your problems. *First Steps* proves valuable very often with adult pupils who resent some of the child methods of early books. This book leaves the way open more for the teacher to conduct the work in whatever manner he thinks best. You should supply yourself with elementary teaching material, studies, pieces, etc., such as you see announced from time to time in THE ETUDE, make yourself thoroughly familiar with it so as to be able to use it in varying the work with your pupils as it may seem best. For example, with some of your little ones, a book like Cramm's *New Rhymes and Tunes for Little Pianists* will prove a fine stimulant to their interest. Besides, not all pupils have the innate ability to progress with an equal degree of rapidity. When your pupils have finished Duvernoy's Opus 176, you will find it profitable to take them directly into the first book of the Czerny-Liebling *Selected Studies*, omitting some of the earlier ones. This, with the *Standard Graded Course*, and well selected pieces, will carry you along.

At Forty-one

"1. I had lessons for one year when I was twelve. Three years ago, at the age of forty-one, I again began taking lessons. My fingers are getting very nimble and doing very well, and am just finishing Mendelssohn's *Spring Song*. I read accurately, but not rapidly. What can I do to obtain facility in this? I would like to be able to read church and Sunday school songs at first sight.

"2. I suffer exceedingly from nervousness when playing before people. I can play at home before a few, but in a recital I make mistakes, and then forget utterly. I have never yet made a failure, however, when I have had my music before me. Is it necessary that I should try to play without my notes?"—E. N.

E. N.'s letter was very long, far out-running our space. But we are glad to present the gist of it, as E. N. seems to be an exception to usual experience. We are often asked if satisfactory progress can be made after twenty-five. Our usual answer has been that it is the average experience of teachers that such progress is not made after the muscles and ligaments become mature and fixed. Here now is an exception, a pupil of forty-one reports that she is getting along satisfactorily, a pupil who began in the first grade after waiting from twelve to thirty-nine before resuming study. There is hope, therefore, for those who are starting late and are willing to work patiently and with persistent application. We shall be glad to hear that E. N. has achieved a fair measure of virtuosity later, which will be a still greater body blow to any answer we have given before to a similar question. As to reading I would suggest that some of the collections of first and second grade music be obtained, which the publisher has on sale at very moderate prices. E. N. should take a good look at each piece and try to form a conception of just how it should go, and then bravely attack it, playing to the end without stopping for mistakes. Try to learn to grasp complete phrases at a glance. Facility in reading them quickly will come after a few weeks or months' practice. Do not play any

piece more than twice before going to the next. After playing the book through, read it through again. Then go on to another. Do the same with your hymnal and S. S. song book. In six months you will read so much more quickly that you will not know yourself.

For nervousness I would refer you to a symposium on this subject in the July number of the ETUDE of last summer. To ask you to play without notes, however, seems a good deal like standardizing teaching models in the same manner as Ford cars are standardized. Only one model and all cars stamped out to conform to it. It would cost Ford millions to change the machinery in his plant so as to put out a new model. But it ought not to be a heavy tax on your advisers to recognize that conditions are so different with you that memorizing for a public recital is entirely unnecessary. With young pupils memorizing is an essential part of study, both for mental training and possible use that may be made of the art in the future. But there is no likelihood of your becoming a public performer. Therefore, for the little you may desire to do along that line, the act should be made as pleasant and easy for you as possible. The majority of children play just as comfortably without notes, if not more so, after having become accustomed to doing without them, a habit that continues throughout their playing careers. In piano study the consideration of the individual instance is always the important element.

Beginning Problems with Young Teachers.

"1. I use the *Beginner's* and *Student's Books*. At what point with these two would you use Mathews' Grade I?

"2. The majority of children beginners let their thumbs hang off the keyboard. What remedy would you advise? It seems to require constant reminding.

"3. Would you use Czerny with the *Student's Book* with a talented nine year old pupil, or is scale work enough with this book?

"4. How can one tell when the wrist is stiff in a piano player?
(A human one, I mean!)"—B. G.

1. A teacher should learn to exercise keen discretion in such matters. Pupils vary so greatly in every factor that influences the study of music, such as natural aptitude, taste, studious application, physical constitution, etc., that it is almost useless for a teacher to try and conform to a hard and fast rule that will apply uniformly to all. As a general rule, however, with children, I should say that the *Beginner's Book* is about all that is needed, except you may wish to stimulate the interest by adding a well selected but short piece. Children seem to grade their real advancement from the time they are given a "piece," especially if it is "sheet music." Older pupils pass over the rudimentary work much more rapidly, owing to the greater maturity of the intelligence. All teachers need to recognize the psychological fact that the brain faculties have no existence in infancy, but are all a process of gradual building. When you teach the little tots, you are not only showing them how to play on the keyboard, but you are also helping to build their brains and processes as well. Hence you can assume but little on what they already know. Adult pupils sometimes accomplish the elementary stages in what seems to be, comparatively speaking, "almost no time." They frequently come to an impasse, however, beyond which they are unable to go, showing that they have very nearly reached the limit of their inborn capacity for music. Meanwhile the slowly progressing child will advance steadily, year in and year out, and in many cases rise to high attainment. The brain will develop with what it is fed on. This does not lessen the difficulty, however, with those children whose inborn capacity is almost at zero.

One can only make the hazard, therefore, that the average pupil would better not take up the *Standard Graded Course* until the *Student's Book* is entered upon. In this case some of the elementary exercises may be

omitted, and experience will guide you to various omissions with pupils with differing degrees of talent. If you have plenty of material at hand, you can more intelligently plan your work to fit individual peculiarities, selecting and omitting accordingly. Study individual needs constantly, until you cultivate keen discernment as to what best applies to each.

2. Yes, constant reminding is always necessary. Meanwhile this problem may assume two phases in treatment. Your pupils should commit to memory as many of their little pieces and etudes as possible. All technical exercises, scales, etc., must be done without notes. Constantly instill into your pupils the idea that after they have learned a given piece or study by heart, and do not need to look at the notes, that they are then just ready to undertake the most important part of the practice, the manner in which they hold their hands while playing. That they cannot give their attention to this until they can fix it completely upon the hands while practicing. Constantly pound this into them that the most important point, how they use hands, fingers, etc., comes when they have learned a piece well enough so they need to think of nothing else when they practice. As a supplementary aid, let them hold the thumb key down while practicing various five finger exercises which you will find in your books. Then the following proves excellent because running up and down the keys stimulates the interest. This should be taught to them by dictation. Use the same reverse order for the left hand, that is, proceeding down the keyboard. Be sure the thumb holds down the half note.



3. I would not introduce the Czerny-Liebling until the second grade is reached. Here again elementary work may be omitted, unless needed as a review for special defects.

4. By observing that the pupil holds the wrist stiff, and listening to the hard tone produced. Try to gently manipulate the player's wrist while the hand is in action on keyboard, and you will feel that it is stiff. Usually the eyesight is sufficient.

School Credits

"May I have some enlightenment as to how to examine pupils desiring High School Credits? I give an outline of the first year used here, second semester form, which is different from that with which I am familiar. The pupil is to take one lesson weekly, practicing eight hours a week for four and one-half months. How much should be required of the pupil at the examination?"—S. E.

The conduct of examinations should not differ from any exercise of that sort. You should have an idea of what should be expected from the pupil in the line of touch, accuracy, tone quality, shading, tempo, and general expression, and make your markings for each as your pupil plays. Your form demands the minor scales and chromatic scales with hands separately and together, legato and staccato touches, broken chords, octaves and repeated notes, all at a given metronomic tempo. This requirement you can easily follow. You would not expect your candidate to play from all the studies listed, but simply a couple from whichever his or her teacher had elected to use with a given pupil. The same with the pieces. Two or three of the pieces should be asked for; and from these you would form your judgment. This is the usual manner of conducting examinations, and I see no reason why it should be changed in the case of school credits.

Some Practical Ideas on Starting Beginners

By Robert A. Davidson

If you are a young teacher the best way to start your beginners should interest you.

The starting of beginners offers a great field for you because every player has to begin.

You can easily make a specialty with this little "Method" that the writer will now put you wise to.

If you turn to the September ETUDE, page 554, you will find the writer's most successful way of teaching the bass notes. You should adopt this way. Then there will be no further trouble from your pupils striking an E key in the bass because they learned for the right hand that the bottom line is E.

Now, your beginner having learned some notes, how will you handle him? Memory exercises at the keyboard are good. But pupils forget them sometimes. This is why the notes must come early.

Here is the best way to obtain finger practice for your beginner, and you need use only one note for each melody exercise:

3 1 3 | 2 5 5 | 3 1 3 | 2 5 5 | 4 2 4 | 3 5 3 | 1 5 3 | 1 - - | etc.

Place the third finger on the key indicated, and in a five-finger position, play the proper fingers as these figures indicate, from left to right.

This little exercise only requires your beginner to recognize the note on the bottom line. It is spaced, as you see, in waltz rhythm.

Take another note, such as:

2 3 2 5 | 2 3 2 5 | 1 3 2 5 | 3 4 5 - | etc.

This is spaced for march time. It only requires your pupil to recognize the second line note, and is played the same way, in a five-finger position.

The five-finger position is the beginner's position. For the other line and space notes you can find suitable exercises on melodies for this purpose in the publisher's instruction material.

After this teach the use of two fingers at a time by arranging such a five-finger exercise as this:

3 4 5 | 4 3 2 | 3 3 | 2 5 | 2 - - | etc.
1 2 3 | 2 1 1 | 1 1 |

Train the left hand fingers the same way, with the use of bass notes, one at a time.

As a young teacher, you may need new pupils. This little "Method" will help you get them, for wherever you may be you can demonstrate the success of this method right on the spot.

A parent is always interested to know how you propose to teach her child. You can readily explain to any parent, as the writer is always successful in doing, how this teaches one note at a time. And by the use of the five-finger position gives practice and training to the fingers in a very easy and simple manner. Before being able to play by note your beginner must surely obtain control of his fingers, so they will play the proper key at the proper time. These one-note melody exercises do just this, in the easiest and simplest manner possible.

Call this work your "melody exercises."

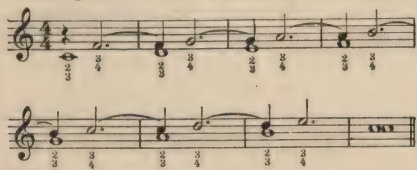
It is only a "method" because it does for you what you want, and is the logical way of doing it.

You will find this work so satisfactory that your only difficulty will be to supply enough material for home practice.

Increasing the Expansion

MRS. E. G. TAYLOR, of Washington, D. C., sends the following suggestion in regard to the question raised in THE ETUDE last December as to a means of increasing the expansion of the hands, so that octaves would become more easily compassed.

"I offer a suggestion I have found helpful with pupils. I have them practice the following exercise:—



Holding down the two fingers for the short period indicated, before moving to the next position, helps to stretch the hand through the centre, and after a short time the pupil can easily stretch an octave. Of course such exercises are dangerous and liable to strain the muscles if practiced too long at a time. Hence, once up the octave with the second and third fingers is enough for the moment, proceeding then to other work. A little later treat the third and fourth fingers in the same manner, relax, and practice other work.

Horizontal Themes

By Flora J. Manlove

In playing a selection of fugal form, when the theme is given out by one "voice" and then heard from another, until there are three or four running melodies, the pupil is liable to make the effect like this | | | when it should sound like this

Playing each part through separately, and listening carefully, will aid in making them "flow" properly.

Genius and Fingering

By May Hamilton Helm

ADVICE of Genius is often thought too high to attain to, though one may heed the counsel of an ordinary mortal. Even the most famous teacher complains that pupils will not take advice about fingering.

We are too much inclined to experiment even after others have blazed safe and sane trails for us. Piano pupils learn—sometimes too late!—that correct habits in fingering are of more importance than was dreamed of in their philosophy. Nor is it possible to establish habits by doing things differently each time.

That correct fingering is intimately and vitally connected with sight-reading seems indisputable. Many mistakes occur because the right finger was not ready.

New converts are generally more zealous than older adherents to a faith. Most of my difficulties arose from having NO HABITS of fingering and from losing my place by bobbing my head to see first the music then the keyboard. A fellow student, an organist, gave me the "tip" that made a good reader of an almost hopeless case: "Glue your eyes to the notes—FEEL THE KEYS as we do the organ pedals."

The very term "sight-reading" implies quickness of vision. A schoolmate who could find words in the dictionary sooner than anyone else, became a fluent, accurate music reader, partly due to this natural rapidity of sight-grasp.

Self-evident facts are often hardest to teach. When no fingering is given, one would naturally suppose that, if started on the right key, any pupil would play the next key with the next finger—lying directly over it. But do they do so? Ask any piano teacher. With unnatural awkwardness some pupils will try to squeeze all the fingers together, bringing the thumb next to the fifth finger. Necessity for this contraction arises, later on, but when five fingers have but five keys to press, wouldn't any one suppose that each finger would take the key lying under it?

To the End of the World

By Aldo Bellini

EACH of us may shine; you in your small corner, and I in mine.

So it goes throughout the world. All of us cannot be stars of the first magnitude. All of us cannot hold the center of the stage in the glaring spotlight that fame focuses on her chosen few.

What each can do is to make his work so good of its particular kind that it will light the corner of the world in which it happens to be executed. Why waste our worry on how far the light shall penetrate. But make it intense enough by doing work than which you cannot do better, and there is nothing in the universe through which it will not penetrate. A high purpose, pursued with persistent sincerity, knows no obstacle. Its power and light will carry your personality round the world. Take heart, O music's devotee in seeming obscurity!

"A Good Idea."

By Edna Hudson Duffy

As we all know, one of the important things in teaching music, and particularly with the young ones, is to keep them interested, by having a change in music for them.

It is a good idea to give them, just before the special holidays of the year—Christmas, Easter, Fourth of July, etc.—a selection suited for that special time. Have them learn all they can about the composer, and the writing of the hymn or piece. So many pupils who are quite advanced, cannot play hymns well. By using this method it will give them a change, learn them as well as some good practice.

Here and There in Music

By The Recorder

Edward Baxter Perry, the famous blind pianist, pupil of Liszt and Clara Schumann, will teach next year at Hood College, Frederick, Maryland, in the Department recently reorganized by Dr. J. M. Blose, whose book, *The Pedal*, is well known to ETUDE readers. Sir Edward was knighted many years ago by the hereditary Prince of Melusine. He has never made capital of the fact that he has been blind from infancy. In fact, the Recorder, in his own boyhood, read Sid Edward's articles in THE ETUDE for years and never knew that the author of *Descriptive Analyses of Pianoforte Compositions* and *Stories of Standard Teaching Pieces* was sightless. Notwithstanding this handicap he has traveled the length and breadth of America, for the most part entirely unaccompanied, and has given over three thousand pianoforte recitals, employing a really immense repertoire of pieces. Once the Recorder was invited to dine with Sir Edward, at the home of a friend. Together with the friend he called at the pianist's hotel. Going 'down' a dimly lighted corridor, we reached his room. Knocking on the door we heard a cheerful "Come in." The door opened upon a room in complete darkness.

"You will have to wait a few moments, while I finish dressing," said Sir Edward.

There in total darkness he walked about the room, opening his satchel, his bureau drawers, and making his toilette in a way which made the Recorder realize for the first time what total blindness really meant. The blackness of the night was his all day and had been for a lifetime.

What do you think of your handicaps, young man, you who have all your faculties? If Edward Baxter Perry can achieve such an unusual career, notwithstanding the greatest of physical afflictions, what may you not accomplish?

Charles Courboin, master-organist, formerly of the Antwerp Cathedral, but now very much Americanized, and engaged to play the special concerts on the great Wanamaker organs in New York and Philadelphia, toured Europe last Summer in company with the ever-affable director of the Wanamaker concerts, Alexander Russell, now Dr. Alexander Russell by virtue of the degree of Doctor of Music recently conferred upon him by Princeton University, where he is the Professor of Music. The two organists visited many of the great organs of France, Germany and England, and were royally entertained by eminent musicians, including Widor and Saint-Saens. Mr. Courboin told the Recorder recently that at Cologne he was amazed to find the organ in the great Cathedral in a most dilapidated condition, owing to the fact that many of the metal pipes had been removed to make ammunition. Even the huge Cathedral bell which thrilled so many American visitors with its tremendous vibrations, went into the melting pot. Only in this way can we realize how sorely Germany was pinched and what a terrific effort she made to win the war. At Paris, Courboin was present at a meeting with Saint-Saens and an aggressive, bombastic American singer, who had induced the eighty-six years old master to hear her sing *My Heart At Thy Sweet Voice*, from *Samson and Delila*. At the end of a very excruciating performance indeed, the singer turned to Saint-Saens and said: "Now, Master, may I have the great honor of an opinion upon my art from the illustrious composer of the opera?"

Saint-Saens exclaimed:

"Madame, you have forced me to the truth; your singing is detestable! Awful! Horrible! How can you have the audacity to come to me believing that you have a voice?" (Waiter, please bring the smelling salts—the prima donna is having a fit.)

Incidentally, Saint-Saens has just returned from a concert tour of Greece.

The Recorder notes with deepest regret the Death of Enrico Caruso on August second.

In a later issue some personal recollections of Caruso will be recounted for the first time.

Probably the greatest male singer of all time Caruso enjoyed popular favor which reminded one of the furore which greeted Jenny Lind.

"There is a 'reach' to music which the other arts have not; it seems to 'get' to you in an exhausted mood and quiets and refreshes where a book or a picture is not so sure."—CHARLES M. SCHWAB.

TENDER REMEMBRANCE

In *Nocturne* style. Play in the manner of a violin solo, with breadth and feeling.

M. L. PRESTON

Andantino M.M. $\text{♩} = 72$

p

Ped. simile

cresc.

mp

dim.

rall. molto

p

cresc.

mf

dim.

a tempo

p

rit.

pp

molto

rall.

pp

ON THE HEATHER

MORCEAU.

HARRY PABST

In characteristic style, employing a rhythm popularized by Dvorak in his *Humoresque*. Play lightly and gracefully. Grade 4.

Poco Lento e grazioso M.M. ♩ = 72

The musical score is written for piano and consists of two main sections: a main piece and a Trio. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Poco Lento e grazioso' with a metronome marking of 72 M.M. per minute.

Main Piece: The first system begins with a treble and bass staff. The treble staff has a melody with many slurs and fingerings (1-5). The bass staff provides harmonic support. Dynamics include *mf* *leggiero*, *fz*, and *cresc.*. The piece continues through several systems with various musical notations including triplets, slurs, and dynamic markings like *fz*, *mf*, and *ff*. A section marked *atempo* and *rall.* appears in the middle.

Trio: The Trio section is marked 'TRIO' and begins with a treble and bass staff. It features a melody in the treble staff and a bass line in the bass staff. Dynamics include *mf* and *cresc.*. The Trio ends with a double bar line and a 'D.C.*' (Da Capo) instruction.

* From here go back to the beginning and play to *Fine*, then play *Trio*.
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The introduction consists of two systems of piano music. The first system features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The music is characterized by arpeggiated chords and a steady eighth-note accompaniment in the bass. Dynamics include *fz* (forzando) and *ff* (fortissimo). The second system continues the texture, with a *mf* (mezzo-forte) dynamic in the treble and *f* (forte) in the bass. It concludes with a *D.C.* (Da Capo) instruction.

ALPINE ECHOES

C. REINECKE

An excellent little study in shading and in echo effects. Grade 2½

Moderato M.M. ♩=72

The main body of the piece is divided into seven systems, each featuring a treble and bass staff. The music is written in 3/4 time with a key signature of two flats. It is a study in dynamic shading and echo effects. The first system begins with a *f* (forte) dynamic and includes an 'Echo' section. The second system features a *p rall. pp* (piano, rallentando, pianissimo) section followed by a *mf* (mezzo-forte) section. The third system includes a *pp* (pianissimo) section, a *f* (forte) section, and an 'Echo' section. The fourth system features a *pp* (pianissimo) section, a *mf* (mezzo-forte) section, and an 'espressivo' section. The fifth system includes a *cresc.* (crescendo) section, a *f* (forte) section, and a *p* (piano) section. The sixth system features a *pp* (pianissimo) section, a *f* (forte) section, and a *pp* (pianissimo) section. The seventh system includes a *pp* (pianissimo) section, a *f* (forte) section, and a *pp* (pianissimo) section. The piece concludes with a *sempre dim.* (sempre diminuendo) section and a final 'Echo' section.

VALE DE BALLET

A charming recital number, modern in harmony and melodic inspiration. Grade 4.

R. S. STOUGHTON

Allegretto scherzando

The first system of the musical score is for the 'Allegretto scherzando' section. It is written for piano in 3/4 time with a key signature of one sharp (F#). The music features a lively melody in the right hand with many triplets and sixteenth notes, and a more rhythmic accompaniment in the left hand. Fingerings and articulation marks like 'p' and 'acc' are present.

Valse moderato M.M. = 54

The second system is for the 'Valse moderato' section, marked 'M.M. = 54'. It continues the waltz theme with a moderate tempo. The melody in the right hand is more flowing, with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment. The dynamic marking 'mf' is used.

The third system continues the 'Valse moderato' section. It includes a 'rit.' (ritardando) marking and a 'Ped. simile' (pedal simile) instruction. The tempo is marked 'a tempo' at the end of the system.

The fourth system continues the 'Valse moderato' section. It features a 'Last time to Coda' marking with a double bar line and a diamond symbol. The music builds towards the end of the section.

The fifth system is for the 'Brillante' section, marked 'Brillante'. It is a more technically demanding section with rapid sixteenth-note passages in the right hand. The key signature changes to two sharps (D major) for this section.

The sixth system continues the 'Brillante' section. It features complex rhythmic patterns and rapid runs in both hands. The dynamic marking 'D.S.' (Da Capo) is present.

The seventh system continues the 'Brillante' section. It includes a 'D.S.' (Da Capo) marking and a 'D.S.' (Da Capo) instruction. The music is highly rhythmic and technically challenging.

The eighth system is the 'Coda' section, marked 'Coda' and 'accel.' (accelerando). It is a short, concluding section with a fast tempo. The music features rapid sixteenth-note passages in the right hand and a steady accompaniment in the left hand.

SABBATH CALM

Organ-like and contrapuntal in character with a suggestion of distant bell-chimes. Grade 3.

E.F. CHRISTIANI

Andante sostenuto M.M. ♩ = 72

The musical score for "Sabbath Calm" is written for piano and organ. It begins with a piano introduction marked *p* and *marcato*. The tempo is Andante sostenuto, with a metronome marking of 72 beats per minute. The score is in G major and 4/4 time. It features various musical notations, including dynamics (p, mf, mp, pp), articulation (accents), and fingerings. The piece is characterized by organ-like and contrapuntal textures with a suggestion of distant bell-chimes. The score includes a section marked *tranquillo* and a final section marked *calando* and *pp*.

LOVE'S SWEET LONGING

A duet in drawing-room style, with independent work in either part. Play in a song like manner.

SECONDO

C.B. CLARK

Andante con espressione amoroso M.M. = 72

mf *f* *rit.* *f* *rit.* *Meno mosso semplice* *rit.* *mf* *p dolce* *rit.* *atempo* *cresc.* *string.* *f* *ff* *rit.* *ff* *dec.* *ff* *p accela.* *cresc.* *f* *ff* *mf poco marcato* *rall.* *pp*

last time to Coda *Poco animato* *Meno mosso semplice* *atempo* *CODA*

LOVE'S SWEET LONGING

PRIMO

Andante con espressione amoroso M.M. ♩ = 72

C.B. CLARK

mf *f* *last time to Coda* *Poco animato* *rit.* *f* *rit.* *Meno mosso semplice* *rit.* *dolce* *rit.* *atempo* *cresc.* *string.* *f* *ff rit.* *ff* *DC.* *ff* *p* *rall.* *p* *pp* *CODA* *e cresc.*

WILHELMINE

2nd MINUET À L'ANTIQUE

A minuet in the old style, played rather slowly with firm accentuation.

Allegro moderato M.M. ♩ = 108

SECONDO

ANTON STRELEZKI, Op. 170

The musical score is written for piano and features a variety of dynamic markings and articulations. The first system includes a Trio section. The score is in 3/4 time, key of B-flat major, and consists of two systems. The first system contains five systems of music, and the second system contains three systems. The first system includes a Trio section. The score features various dynamics (mf, mp, f, ff, rit., a tempo, mp subito, Fine) and articulations (accents, slurs). Fingerings are indicated by numbers 1-5. The piece concludes with a D.C. (Da Capo) instruction.

WILHELMINE
2nd MINUET À L'ANTIQUE

ANTON STRELEZKI, Op. 170

Allegro moderato M.M. ♩ = 108

PRIMO

mf mp mf mp mp rit. ff grandioso a tempo mp subito p Fine

TRIO

f ff mp f ff mp D.C.

BATTLE OF THE STARS

In processional march style, suitable for indoor marching, calisthenics etc. A good teaching number also. Grade 3

JOSEPH ELLIS

Tempo di Marcia M.M. ♩ = 116

The musical score for "Battle of the Stars" is written for piano and features a main section and a Trio section. The main section begins with a melody in the right hand and a bass line in the left hand, both featuring triplets and slurs. The tempo is marked "Tempo di Marcia M.M. ♩ = 116" and the dynamics include "f" (forte) and "mf" (mezzo-forte). The Trio section is marked "TRIO" and features a melody in the right hand and a bass line in the left hand, both featuring triplets and slurs. The score ends with a "Fine" marking and a star symbol.

The musical score for "The Dance" is written for piano. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into two systems. The first system includes a first ending bracketed with a "1" and a second ending bracketed with a "2". The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

MIGNONETTE

GEO. L. SPAULDING

A cleverly constructed little teaching number, introducing the celebrated *Gavotte* from *Mignon*. Grade 2 $\frac{1}{2}$

Allegretto M.M. ♩ = 96

Allegretto M.M. ♩ = 96

mf


5 1 3

5 1 2

5 1 2

5 4

[illegible]

from Mignon) M.M.  = 104

from Mignon) M.M. ♩ = 104

The image shows a page of musical notation for a piano piece. It is titled "from Mignon) M.M. ♩ = 104". The music is written for piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "M.M. ♩ = 104". The notation includes various note values, rests, and fingering numbers (1-5) above the notes. The piece is in G major and consists of three systems of music. The first system has 8 measures, the second has 8 measures, and the third has 5 measures. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1-5) are indicated above many notes. The piece is in G major and consists of three systems of music.

ADIEU
MELODIE

G. KARGANOFF, Op. 20, No. 1

A finished and very expressive modern song without words, with the principal voices moving chiefly in duet style. These must be brought out carefully. Grade 5

Moderato M.M. ♩ = 72
cantabile

1 marcato la melodia

mf

last time to Coda

dim.

Poco piu mosso

p

cantabile

prall.

atempo dolce

f

D.C.

morendo

ppp

CODA

Presented herewith are a few of the eminent recitalists upon whose programs for the coming season will be found PALE MOON.

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Mournfully
Indian Voice

Music by **FREDERIC KNIGHT LOGAN**

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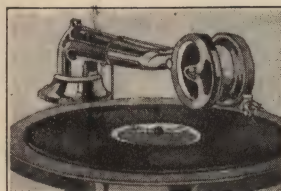
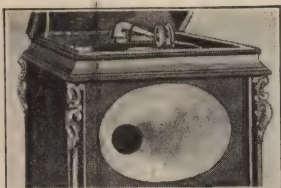
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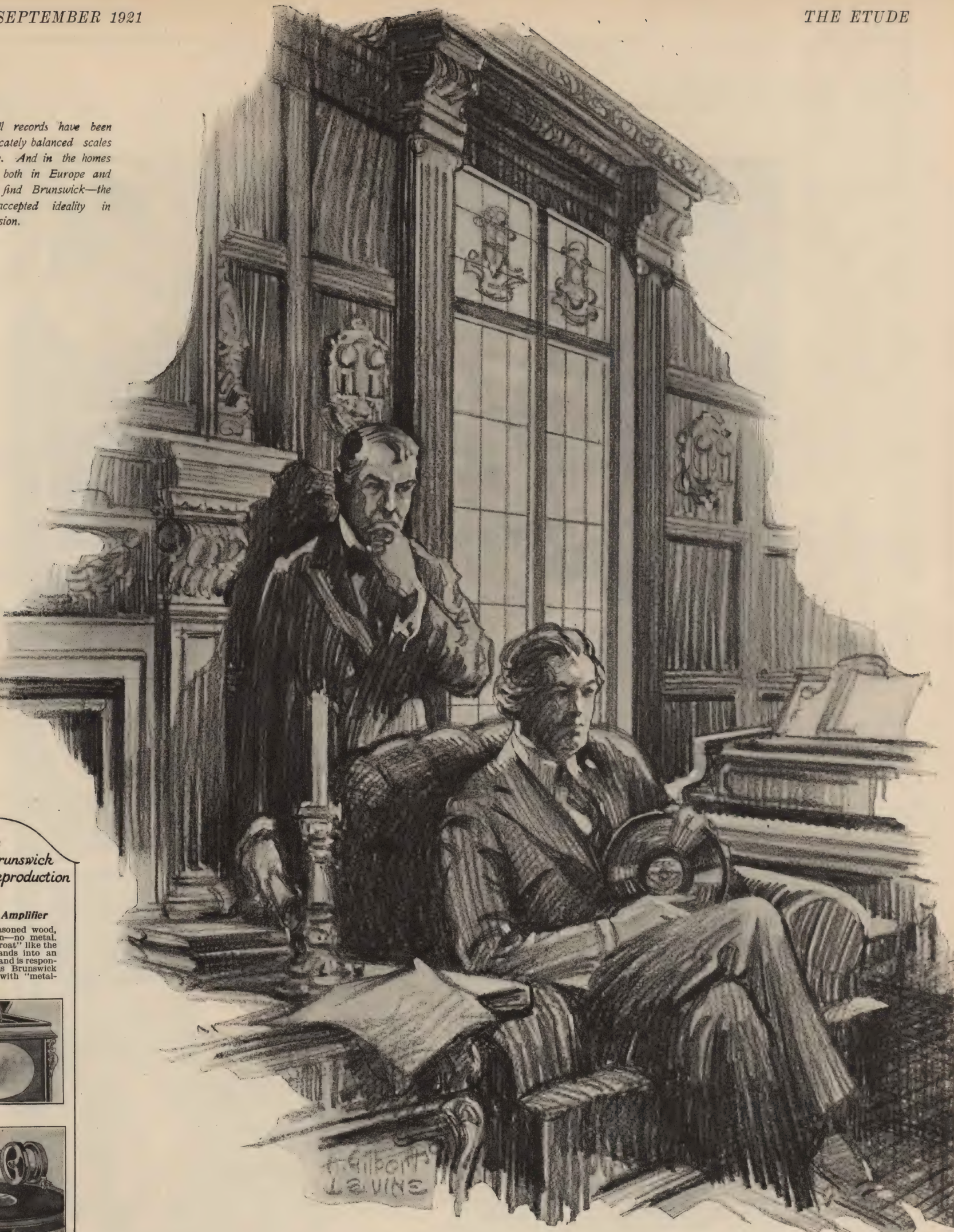
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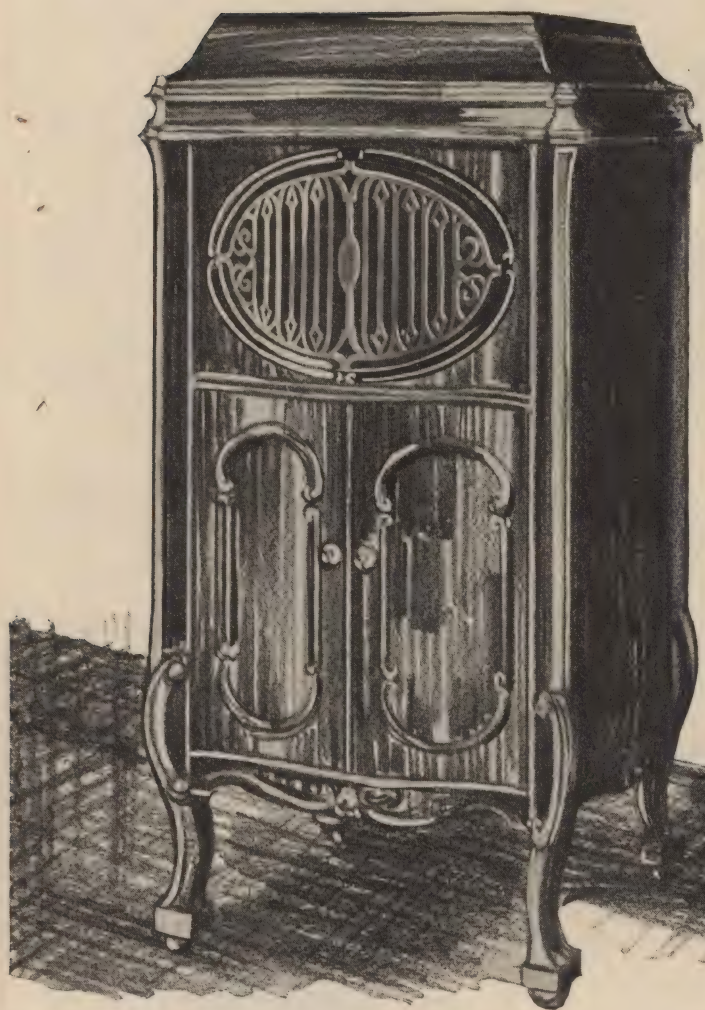
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OFF TO THE COUNTRY

MARCH

In the military manner. To be played jauntily and with strong accents. Grade 2½

Quick march time M.M. $\text{♩} = 120$

W. M. FELTON

Quick March in B-flat major, Op. 150, by Franz Liszt. The score is for piano and features eight systems of music. It includes various dynamics such as *mf*, *f*, *p*, and *sf*, and concludes with a "D.C." (Da Capo) instruction.

VALSE ECSTASY

A lively "running waltz" lying so well under the hands that it may be taken at a rapid pace with comparative ease and fluency. Grade 4.

ISABELLE G. KNOUSS

Brillante

p

Tempo di Valse M.M. $\text{♩} = 72$

p

più rit.

Più anima e vigoroso

f

p *rit.*

TRIO

p

grazioso

Misterioso

sf *mf*

sf

Fine

* From here go to the beginning and play to *Fine*, then play *Trio*.
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Piano introduction for 'Jack and Jill'. The music is in G major, 4/4 time, and begins with a piano (*p*) dynamic. It features a series of chords and arpeggios in both hands, with a first ending bracketed at the top right. The piece concludes with a double bar line and a 'D.S. al Fine' instruction.

JACK AND JILL

From the set of "Old Rhymes with New Tunes." To be played in characteristic style and with humor. Grade 2.

Allegro moderato M.M. ♩ = 138

GEO. F. HAMER

Vocal and piano accompaniment for 'Jack and Jill'. The music is in G major, 4/4 time, and begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "Jack and Jill went up the hill, To fetch a pail of wa-ter; Jack fell down and broke his crown, Jack fell down and broke his crown And Jill came tum-bling, Jill came tum-bling, Jill came tum-bling af-ter." The piano part features a steady accompaniment with various fingerings and dynamics, including *f* (forte) and *mf* (mezzo-forte). The piece concludes with a double bar line and a 'D.S. al Fine' instruction.

IMPROMPTU

FRANZ SCHUBERT, Op. 142, No. 2

One of the imperishable gems of melody. To be played in simple, unaffected style and with extreme accuracy. Grade 5.

Allegretto. M.M. ♩ = 120.

legato sempre.

The main musical score for the Impromptu, Op. 142, No. 2 by Franz Schubert, is presented in five systems. The first system begins with a piano (p) dynamic and a tempo marking of Allegretto (M.M. ♩ = 120). The score includes various dynamics such as piano (p), pianissimo (pp), fortissimo (ff), and forte (f), as well as a tempo change to *p poco riten.* (piano poco ritenuto). The piece concludes with a *Fine* marking.

M.M. ♩ = 126.

TRIO

The Trio section of the Impromptu, Op. 142, No. 2 by Franz Schubert, is presented in one system. It begins with a piano (p) dynamic and a tempo marking of Allegretto (M.M. ♩ = 126). The score includes various dynamics such as piano (p) and pianissimo (pp), as well as articulation marks. The piece concludes with a *Fine* marking.

a) Observe the melody formed by the bass in this theme.

1 2 4 3 5 3 5 2 4 2 3 1 4 2 4 2 5 2 5 1 2 5 2 4 2 3 2 4 5 2 4 1 3 5 4

dim. *pp*

f 1 2 4 1 2 3 1 2 4 2 3 2 3 5 2 4 2 3 1 2 2 3 1 2 3

8 *cresc.* *ff* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz dim.* *p* *cresc.* *tr*

p *decresc.* *rit.* *a tempo*

dim. *pp*

pp *dim.* *D. C.*

THE TRUANTS

A jolly little *Humoresque* introducing a familiar nursery rhyme. Play with marked rhythm. Grade 2½

A.GARLAND

Allegro M.M. ♩ = 108

f *p* *mf* *Fine* *D.S.*

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CHEERFUL THOUGHTS

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In semi-classic style; suitable also for organ. Grade 2½

HERBERT RALPH WARD, Op. 38, No. 1

Allegretto M.M. ♩ = 126

mf *marcato* *atempo* *mf* *rit.* *p* *rit.*

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DEAR LITTLE YOU

ROSCO GILMORE STOTT

Used with great success by Mr. Smith in his concerts. The *refrain* is particularly expressive.

CLAY SMITH

Moderato

mf

p con espressione

The world is so full of long roads, The roads that are wea - ry grown, — The world is so full of broad roads, The roads that I
The world is a-glow with bright roads, A - light with their flash - ing joys, — The world is a-thrill with gay roads, That ting - le with

p

dolce(Refrain) *Valse Lento*
con espressione

tread a - lone. — But one lit - tle road is fair to view, The dear lit - tle road that leads to you. Dear lit - tle you, O
glad mad noise. — But one lit - tle road I choose in lieu, — The still lit - tle road that leads to you.

dear lit - tle you! Far from the high - ways glare. Dreaming of all things good and true, Safe from its

fret and snare. Mam - moth the arch - es built to fame, Gold - en her gate - ways too; Yet

mf

would I come back to the dear lit - tle home That is shel - ter - ing dear lit - tle you! dear lit - tle you!

rall.

O DIVINE REDEEMER

AVE MARIA

EDUARDO MARZO, Op. 176

The most recent composition of one of the most popular writers of church music. Smoothly melodious and elevated in sentiment.

Andante grave *p legato*

O di - vine Re - deem - er,
A - ve Ma - ri - a,

p *rit.* *p*

cresc.

Cre - a - tor of man-kind, We lift our hearts to Thee, We
Gra - ti - a ple - na, Do - mi - nus Te - cum, be - ne -

mf *stent. poco* *f* *a tempo*

pray that Thou wilt be For - ev - er near; O di - vine Re - deem - er,
di - cta tu - in - mu - li - e - ri - bus. et be - ne - di - cta,

mf *col canto* *f*

p cresc.

We pray that Thou wilt be For -
fru - ctus ven - tris tu - i,

p *p cresc.*

f rit. *Poco piu lento* *mf*

ev - er near. O bless - ed Sav - iour, We seek Thine
Je - sus. San - cta Ma - ri - a, Ma - ter

f *col canto* *mf*

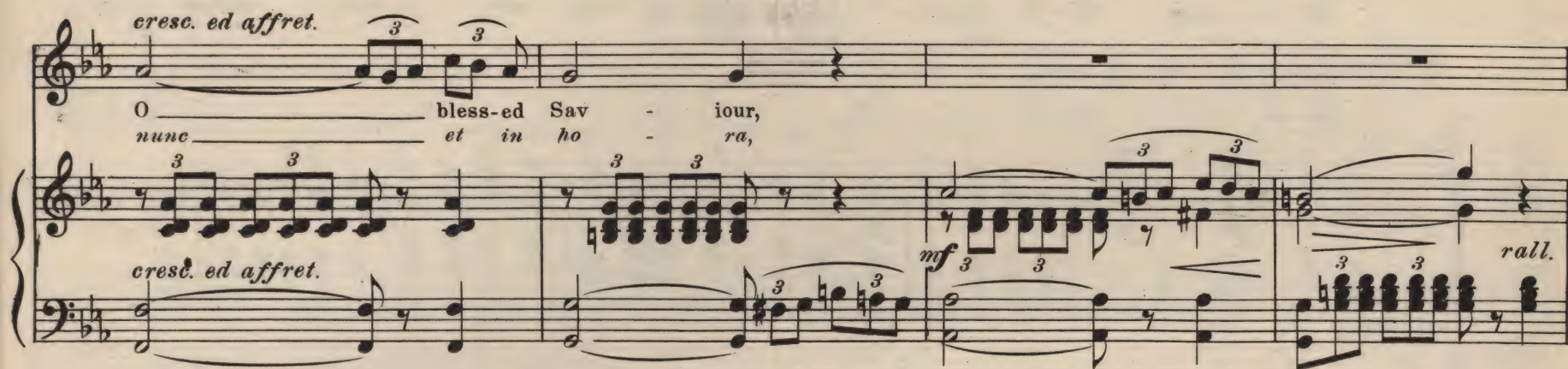
cresc. *dim.*

aid, ——— Hear ——— our pe - ti - tion, Grant ——— us Thy peace, ———
De - i, O - ra pro - no - bis pec - ca - to - ri - bus,



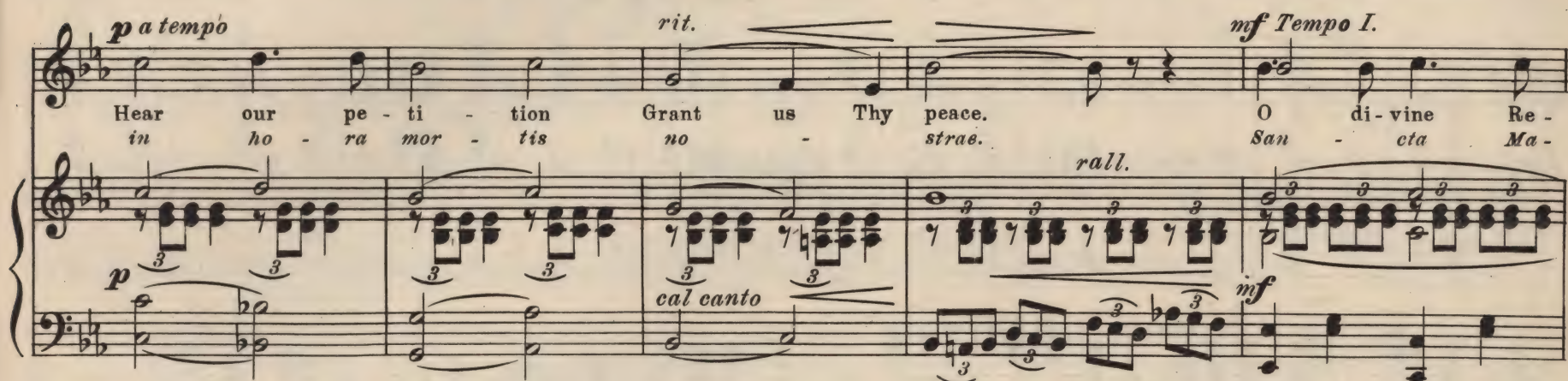
cresc. ed affret. *mf* *rall.*

O ——— bless-ed Sav - iour,
nunc et in ho - ra,



p a tempo *rit.* *mf Tempo I.*

Hear our pe - ti - tion Grant us Thy peace. O di - vine Re -
in ho - ra mor - tis no us - Thy strae. San - cta Ma -




cresc.

deem - er, We lift our hearts to Thee, We pray that
ri - a, O - ra pro - no - bis, nunc et in



f stent. *a tempo* *pp rall.*

Thou wilt be For - ev - er near. For - ev - er near.
ho - ra mor - tis no - strae. A - men.



Prepare

Sw. Full

Gt. Full

Ch. Full

Ped. 16' & 8' (without Reeds)

Sw. to Gt., Sw. to Ch., Sw. to Ped

WAR MARCH OF THE PRIESTS

FROM "ATHALIA"

Arr. by Charles Steggall

F. MENDELSSOHN

This noble march movement is one of the most effective of its kind. Just right for the organ.

The musical score is written for organ and includes parts for the Manual (Man.), Pedal, Great (Gt.), and Chorus (Ch.). The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score begins with a 'Prepare' instruction and a list of registrations: Sw. Full, Gt. Full, Ch. Full, and Ped. 16' & 8' (without Reeds). The first system shows the Man. and Pedal parts with triplets and a crescendo. The second system shows the Gt. and Ch. parts with a 'Gt. to Ped.' instruction. The third system shows the Gt. and Ch. parts with a 'Fine' marking. The fourth system shows the Gt. and Ch. parts with a 'Ped. to Gt. off' instruction. The fifth system shows the Gt. and Ch. parts with a 'D.S.' (Da Capo) marking. The score concludes with a final chord.

* From here go back to § and play to *Fine*; then play *Trio*.

Trio 8' & 4' with Clar.
8' & 4' without Reeds
Sw.
Gt to Ped. off

CHANSON INDOUE

A SONG OF INDIA

N. RIMSKY-KORSAKOW

from the Legend "SADKO"

Transcription by GAYLORD YOST*

One of the most popular of modern Russian numbers, originally for voice, but much played upon the violin.

Andantino

Violin

Piano

*Mr. Yost's name must appear on the program when this number is played in public.

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A Talk to Boys Who Don't Want Music

WE knew a whole man once. He was a hard-riding cowboy, a sure shot, a brave soldier, was unafraid of African lions or political enemies, a lover of a good fight, and a good fighter. And he loved music. He loved it almost as much as we do. Maybe more. He loved it so dearly that whenever he heard certain strains of melody the tears came to his eyes, and he wasn't ashamed of them a bit. Sometimes when we've heard something that makes us "choke up" and brings tears to our eyes, we catch ourselves looking around to see if anybody's looking. Then we think about Theodore Roosevelt—a real man, a whole man—and feel ashamed of ourselves for feeling ashamed of our emotion.

Don't Knock it Out

Did you ever see a piece of furniture before it was varnished? Just as substantial as it ever will be. Yet you wouldn't want it in the house. That's because it isn't the finished product. There's something lacking. . . . You've been hearing lots of things about your bodies—how to keep strong and well. You've read a lot that makes you crazy to do something worth while in life. You are learning how to use your language so other folks will "get you"—will get you *exactly*; maybe you're learning other languages, too. You may already know what you're going to be, and be at work developing yourself for it. Well, there's still another side to yourself, and you'd better think a bit about it if you don't want to be like an unvarnished piece of furniture that nobody wants around. It's the side that made Roosevelt *whole* enough to cry when he heard certain music. It was something inside of him that was especially fine. It's in you—in everybody. It'll stay there unless you let somebody knock it out of you some day by some smart-aleck remark. Maybe you'll knock it out of yourself by saying sometime, in a smart-aleck way, "Music can't interest me." Maybe you'll cruelly knock it out of some other boy—some boy you see walking along with a violin under his arm, or a saxophone or a clarinet—by saying something to him that hurts. But we hope not.

In the great Bethlehem Steel Works they stop all the machinery at a certain hour every day. And then what happens? The thousands of men and women who work there listen to music. It's very costly to stop all the machinery in a big factory and do a thing like that. But Charles M. Schwab, who arranged it, says the gain of it offsets the loss. Melodies get the workers' minds off their work—dusts out their brains—and they go back refreshed mentally and physically. They work better, they produce more, they are happier. Those workers may not know it, but their employer, whose wages clothe and feed their bodies, has also fed their souls—nourished the gentle, spiritual side of the individual.

Schwab's Reasons

We suppose you're wondering, "Does Schwab take his own medicine?" He does. Every week without fail he takes off several hours to listen to music. He's a practical man, so he must have his reasons. Here they are: "I don't want to become a dried-up business man. I want to keep alive the fountains of sentiment. If sentiment should ever go out of my life I would feel that I had ceased to exist as a human being, that I had become a machine. Music helps me to keep human."

Brains Work Better

And here's something else. It proves what we said about music dusting out your brains. Some of the greatest men in the world have said that music has inspired them to think clearly—to think out new and brilliant ideas. We haven't any doubt about it. Some of the most brilliant ideas we ever had came to us while we were listening to our wife play on the piano a Bach fugue, or a Chopin nocturne, or picturesque harmonies of MacDowell or Debussy. And they came—those brilliant ideas—after we had worked hard all day at the office and gone home utterly fagged and sure that we couldn't think another thought till to-morrow.—From *The American Boy*.

The Music Student and the Public Library

By G. F. Schwartz

Music students, as a rule, are seldom encouraged or assisted in doing systematic reading and reference work relating to their study. If there be any desire or opportunity for collateral reading, it is furthermore too often likely to be spasmodic and aimless. A student's lessons are presumably arranged according to some logical plan; but many of the supplementary things which a music student ought to know are seldom given the attention which they deserve.

Very few Public Libraries are any longer to be found which do not contain at least a few books—texts, encyclopedias and periodicals—relating to music. To make the most of this opportunity the student should follow some definite plan.

First, it would be well to make as complete an acquaintance as possible with the musical material which the local, or nearest accessible Public Library has to offer.

Second, lay out a plan according to personal tastes or needs. If practicable, set aside certain hours of the week for the work. Among the particular topics which suggest themselves, one might decide to

concentrate upon *Musical Theory, History* including current events, or a supplementary knowledge of one's instrument. Under the first heading, for instance, the student might undertake (more extensively than is practicable in the studio) the study of *Terminology, Harmony* and *Musical Form*. The task will become surprisingly attractive and instructive as one advances.

Third, acquire the habit of keeping memoranda. For this purpose filing cards are very satisfactory. Definitions, data, ideas, themes (musical excerpts) may thus be preserved, and filed after they have been properly headed and classified.

If the student is reasonably persistent and methodical, the ability to select desirable material will soon be acquired. The information thus gained may be constantly supplemented and modified as the student's horizon broadens. As a result of the *personal* character of the selection and arrangement of material, the collected memoranda will eventually acquire a value which will generously compensate for the time and effort expended.

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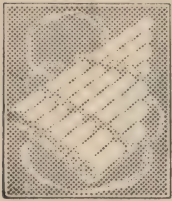
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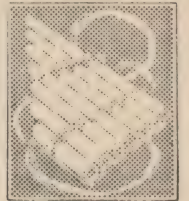


Department for Voice and Vocal Teachers

Edited by the Well-Known Voice Teacher

H. W. GREENE

"Thank You for Your Most Sweet Voices."—SHAKESPEARE



Observation on the Vocal Field

By H. W. Greene

SOME not unthoughtful pessimist associated the Vocal Profession with the "Cemetery of Shattered Hopes," and not without reason.

There are so many motives back of efforts to learn to sing that it seems almost impossible to classify them. But back of all is the half developed hope that the diamond mine may be discovered.

It is hardly necessary to waste sympathy on but a few; and they are the ones who had the gifts and the will to become great but were thwarted by incorrect teaching.

It is true that a ship must be steered to reach port, and as true that vocal students must be guided to win success. But an added element of uncertainty is the student's own attitude to the question. So few first estimate the art of Singing as a thing apart from themselves. The young College Grad who has the backing of sound paternal advice investigates the Engineering Profession, for example, as a thing apart. Is it attractive? Is it healthful? Is it lucrative? Will it lead to eminence; and, last of all comes the question from the introspective viewpoint—"Do I possess the right qualifications for its pursuit?" Not so with the Vocal Student. He or his family or friends or Sunday School Teacher heard him sing a hymn tune or a college song or a ballad and said to him "My, what a beautiful voice," and after a few repetitions of that kind is it reasonable to suppose that he is any longer in his right mind?

It is difficult to follow the line of reasoning that actuates the young persons who become infatuated with the vocal ideas. They as a rule violate all the traditions of business, and follow instincts which lead them in various directions at once. It will be a joyful day in the singing world when there are as many excellent singing artists as there are excellent voices that could be singers if rightly guided and developed.

Never Cease to Study

Teachers of singing never cease to be students. If their pupils studied their vocal problems with the same interest and concentration that the Singing Teacher studies his pupils, there could be no question of their progress.

The reason that the teacher's problem requires so much study is because, unlike any other profession, the voice teacher cannot work with a formula. A formula cannot even be imagined that will make a groove to which all voices could be adjusted.

It is impossible to expect a pupil to become an artist without meeting certain technical requirements. It is the way the requirements are met that dominate their permanent value. There is a wide divergence of opinion as to what really is essential fundamentally. There are some who attach no great value to the various group forms and embellishments.

The closest attention should be given them until they are a part of one. Two

fortunate results of this work are, readiness to present them fluently when occasion arises and the smoothness and beauty of tone resulting from much use of the light tone employed in their practice.

Another point on which teachers differ greatly is in the use of Vocalises. We believe the right use of Vocalises to be the most refining influence in developing musical taste and character. To plunge unreservedly from written exercises and scales into repertoire is to deprive the student of one of the most important factors in the development of his art. The vocal student should have an intimate acquaintance with such composers as Batiste, Lemoine, Lutgen, Concone, Nava, Rossini, Louis Schubert, Marchesi, Ponafka, Rubini, Bordogni; all writers of Vocalises.

The writer cannot reiterate too emphatically the importance of a gradual growth of the vocal instrument, as against the forcing process.

Let those, who estimate the qualities known as endurance, permanence and resistance, examine the vocalise repertoire, and they will find hidden there much that is conducive to vocal health and prosperity.

Jennie Lind's Renown

Readers of THE ETUDE who reside in or near any of the large cities of the country have the opportunity of hearing modern sopranos who are reputed to be great. Unfortunately greatness is a term which so far as singers are concerned, carries with it no definite message. An artist whose name has become familiar is often called great, irrespective of the processes by which the familiarity grew.

Present day advertising has been reduced to a system (one might almost say a science) the machinery of which can temporarily create a halo which will fit the head of almost any grade of artist. Whether the halo shall brighten or fade when the publicity machine ceases working, affords a cue as to the greatness under consideration. Is it the veneer of the advertiser or the announcement of genuine art?

A teacher, a manager and the singer herself may seem entirely justified in feeling that she has a message so strikingly direct, so beautiful, so artistic that the public will greet her with acclaim. But the public supplies the crucial test. We cannot deceive the "dear public." Nor will the public allow us to deceive ourselves for any length of time. The public is the court of last resort.

It is a difficult matter to convince some singers that they are not artists. It may be equally difficult to convince some artists that they are not singers. The terms are not necessarily inter-changeable.

While the manager can by artful advertising temporarily surround the singer with an envelope of greatness, and even the public places the seal of approval upon the work, there is yet another factor that enters into the problem of greatness, which might be called the time test. If an artist's reputa-

tion for greatness, survives the time test, she is truly great. That means a page of history. Contemporary greatness is a matter of comparison. This element of greatness, whether it be in music, engineering or finance, furnishes innumerable examples of relative or comparative superiority of one person over many others. This may be accounted for in many ways; but in the field of vocal music one quality cannot be disregarded, and that quality is personality. Some call it magnetism, others call it character. It may be a combination of the three. But taken either as a whole or in part, there is no real singing greatness without them.

This is a somewhat lengthy preamble to a subject that is ever new and interesting to all young American students and singers. Why is it that the name of Jenny Lind is constantly brought forward and held up as an ideal? Why is the pedestal upon which she stands higher than that of any other singer of which we hear?

In answer we will say she has been measured by the time test and her reputation seems to increase in brilliancy rather than fade, by being subjected to that test. It is as true in art as in any other of life's activities that nobility of soul and beauty of character have as much to do with the permanency of one's reputation as the excellence of the art itself.

It is said that Hans Christian Anderson through Jenny Lind first became sensible to the holiness of art. Mendelssohn said she was a member of the "Church Invisible."

She experienced early the trials of the struggling artist. At fourteen her voice seemed to leave her, and Manuel Garcia, her Parisian teacher, was very dubious about her possibilities. Courage and industry were the deciding factors upon which her future greatness was made possible.

Her greatest contemporary artist, Giulia Grisi, who had held her in jealous hatred and contempt, heard her in concert and was melted to tears by the appealing charm of her singing. We are indebted to the *Scandinavian Review* for many interesting facts concerning her first appearance in America, which formed one of the most brilliant chapters in the history of American enthusiasm.

It is said that the longer she sang in America the greater became her reputation and that the newspapers were at a loss for words to express their increasing admiration for her art.

She was equally admired for her benevolence, generosity and charm of disposition.

Following are some of the press comments upon her singing:—"Her vocalization is beyond criticism." "The echo she produces in a Swedish Song is equaled only by nature itself." "Her trill is the most brilliant ever heard." "Her voice is wonderful and so beautiful that those who hear it lose all sense except of pleasure."

It is extremely doubtful if there are any living today who had the pleasure of hearing Jenny Lind sing in the United States. But it is refreshing to read the

enthusiastic opinion of the writers of the period.

The following quotation from the *Scandinavian Review* (it being a quotation) gives in a few words a fair and beautiful record of her achievements. It should serve as an inspiration to every young student of singing.

"Jenny Lind's sojourn in America was fruitful in many ways. Her progress left a chain of charities through the land by which orphans and sick are still nurtured and healed. The rapture of her music created a criterion by which the success of every other artist has been measured from that day to this. The tradition of her pure and noble womanhood has remained to music a bulwark against which the scandal and corruption of the operatic and musical world has broken in vain. In the memory of every human being who heard her, her singing has rung to the hour of death as the one perfect and sublime revelation of the beauty and ecstasy of music itself. This is much. But America owes Jenny Lind one other and greater debt that has never been recognized. She brought the musical temperament of America to consciousness of itself. Her tour was the supreme moment in our national history when young America, ardent, enthusiastic, impressible, heard and knew its own capacity for musical feeling forever. From that hour it has received or denied the world's greatest artists who have made pilgrimages hither, supreme in its own consciousness of its artistic needs and temperament."

The Try Out

If a singing master should attempt to outline conditions that could be called ideal in his own profession, the purpose being to guide young teachers in their work, he would be at a loss where to begin. Since, however, one could not accept a voice without trying it, let us first take up the question of diagnosing the case of an applicant for instruction.

Diagnosing the voice is a simple act indeed, if the judgment bearing on a career could be formed from purely surface exhibits. The first act of a voice would be hearing single sustained tones in different parts of the voice, using different vowels and different stresses. This would give the teacher opportunity to judge of the quality of the voice, what the tendency of tone emission is and some idea as to attack and truth of the ear as to pitch. The second act in the process might be to hear an ascending and descending scale of from five to nine tones at different rates of speed. This with judicious transpositions, affords the teacher all he needs to know immediately about the elasticity of the voice and the possibility of compass.

The third and last feature of the "try out" would be to hear the applicant sing a few measures of a song (if he brought one) or a ballad or hymn that he knows from his church or school days. This gives opportunity to judge of the tendencies

in regard to breathing, phrasing and rhythm.

Here we have an all sufficient voice test that any young teacher can master by giving thought to the sequence, and what he wishes to learn of the applicant through the use of it. This formula is used with but few and unimportant changes by all teachers.

It is what follows that concerns us. The words spoken to the applicants or their parents after this simple test has been made. We now know what the voice is in the matter of quality—what its needs are as to method and attack, agility and compass, phrasing, breathing and rhythm. Shall we tell the would-be student that she has a voice, or no hopes of a voice, or that she can surely become an artist of rank? If the teacher wishes to maintain her dignity and standing in the profession he will do neither. He will say—"Conditions seem to favor the wisdom of making the experiment. Your voice is not as good as many who have had high hopes of a career and failed, and is better than many who receive no encouragement at the start, but realize the fullest success."

The teacher who has had experience is slow in giving positive or definite encouragement. The reason is that so many factors are to be taken into account, quite independent of the ones just mentioned. They could not be determined by the above simple tests. When brought to the surface by the actual experience of study, errors leading to a great injustice may be discovered.

It is difficult in writing of the above to exercise a spirit of patience with some modern teachers. The kindest thing that can be said of them being that they are extremely optimistic in regard to their ability to place voices in the front rank in the Operatic Profession. An advertisement came to our notice, the other day, of a teacher who calmly guarantees that those who study with him shall accomplish in six months

what they would be able to accomplish with other teachers in six years, because he has discovered secrets that the average unsophisticated singing master has overlooked, in the matter of training voices. That such claims result in bringing business cannot be denied. An apt comparison as to the value of singing developed along these lines can be found in the cabinet-maker's shop. The chair that is labeled for sale at six dollars stands next to one that is marked at sixteen dollars. They seem much alike; but a careful examination shows them to be entirely different in every particular. The supreme test of this value being endurance. It is inconceivable that an athlete who goes into the races without first becoming hard through much careful training, should stand up under the stress of contest, as well as the man who had been carefully coached.

The musical profession will await the results of these six months of training with great interest. "Art is long, and time is fleeting," we are told. If we read the lives of the great painters and sculptors of the past, we are impressed with the fact that their progress was often very slow. Leonardo da Vinci worked for years making sketches of every imaginable object—trying to develop his technique. Instrumentalists work for years before they consider that they have any proficiency whatever. We must estimate proportionately the demands of a singing artist, considering the work needed in a purely musicianly way, familiarity with an instrument, ability to read at sight, as well as the knowledge of the lyric diction of at least two or three languages, not to mention a careful cultivation of histrionic ability. He must be able to make his audience feel what he is trying to express. We must do one of two things—either admit that singing is not an art alongside of painting, writing, sculpture, or disregard the assertion that a singer can be made in six months.

Three Vocal Enemies

By Arthur de Guichard

Female voices should reduce their so-called "chest register" to the strictest minimum. Their organs are not constructed for this register. They would do well, therefore, to observe this very concise formula: Contralto the least possible; Mezzo-soprano very little; Soprano not at all. Most writers and teachers of singing are agreed in recognizing the fact that the number of voices broken by the abuse of the so-called chest register is very considerable. Melchissédéc, formerly chief baritone at the Grand Opera, Paris (France) for a great number of years, and afterwards professor of singing at the Paris Conservatory, whose professional singing career embraced a period of fifty-one years (1862-1913) and who, at the age of seventy-two could sing and did sing two or three hours daily, is most biting in his satirical condemnation of the "chest voice" and of the "head voice." After recounting the meteor-like careers of artists, such as Nourrit (who had a "chest" high D), Mlle. Falcon, and others whose beautiful voices had but short lives, Melchissédéc relates an amusing detail in the life of Grassini. This singer had a "powerful and extensive contralto with a power of light and finished execution rarely found with that kind of voice." At the age of seventy-six she took part in a soirée given

to a fellow-professional at the Conservatory. Asked to sing, she interpreted a very fine Italian aria, in which were many notes well above the treble cleff. A snob—they already existed at that epoch, but they were termed otherwise—approached and, with the idea that he was paying her a compliment, said to her: "Ah, Madame, how admirably you sing; all the more so because you do not use your chest voice!" Grassini, who had never been able to get rid of her Neapolitan pronunciation, replied: "*La vocé di poitriné! qu'équé ce cà?*" (Chest voice, what's that? "Why, this!" and the snob shouted out a strong chest note. "*Ah! malheureux,*" said she, "*ni faité pas cà. Vous allez vous abimé la vocé!*" (Ah! unhappy man; don't do that; you will ruin your voice!) Without knowing it she had never sung with a "chest voice!"

Thus the singer may see that the voice has three mortal enemies: Catarrh, Chest Notes and Constriction; and the greatest of these three is Constriction (tight throat). Chest notes assuredly lead to Constriction, which, if taken in time, may be cured by complete rest and re-posing the voice; but the cure is not certain.

The catarrh remedy is here; all that remains to be done is to apply it perseveringly and faithfully.

Musical Gushers

JENNY LIND had at least her share of those extravagant compliments that come to gifted people. After hearing her sing, Lablache generously assured her that "Every note was a pearl."

At a rehearsal soon after this incident, the young singer asked of the great basso that she might have his hat. Retiring to

the back of the stage, she sang a light air into the broad-brimmed hat. Then approaching Lablache she ordered that he fall on bended knee while she had a valuable token to bestow. Then returning the hat she said slyly: "I will now make you extremely rich by returning your hat full of your own brand of pearls."



There is constant danger in an oily skin

IF your skin has the habit of continually getting oily and shiny—you cannot begin too soon to correct this condition.

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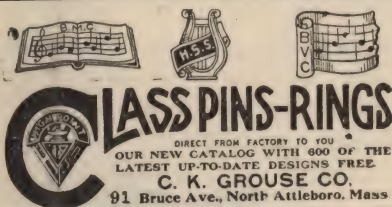
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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the productions given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Verdi's "Aida"

The average professional musician if asked to determine which of Verdi's famous works was his greatest, might possibly decide between *Othello* and *Falstaff*; but considered from the standpoint of musicianship and general public interest combined, Verdi's *Aida* is unquestionably his masterpiece. It was in this work that he showed in a very extraordinary manner the influence of the German giant, Wagner, without copying him. It is an infinitely bigger Verdi than that of *Trova-tore* and *Rigoletto*, but a Verdi with all the sensuous charm of spontaneous melody. When *Aida* appeared in 1871, Wagner had written all of his greater works and produced all, with the exception of *Siegfried*, *Götterdämmerung* and *Parsifal*. Verdi had had ample opportunity to study the success of his Teutonic rival and, doubtless, had had many opportunities to discuss the music dramas with Wagner's Italian champion, Boito.

Auguste Edouarde Mariette, who later had bestowed upon him the title of Bey, and known as Mariette Bey, was one of the foremost antiquarians and Egyptologists of his day. He had discovered the temple of Serapis at Memphis; and to him was given the commission of writing a spectacular pageant for the new Italian Theatre in Cairo, built by the Khedive Ismail Pasha.

The Khedive, who was very anxious to have the great Verdi write a work especially for his new house, approached the great master. Verdi asked 4,000 pounds sterling for the work. The Khedive paid 100,000 francs for the rights of original production. Mariette wrote the plot, Camille du Locle made it into a French prose drama, and Antonio Ghislanzoni made the Italian libretto. Verdi refused to go to Cairo to superintend the performance, as he was afraid of the sea voyage at his advanced age. (How little the young man of 68 dreads a Mediterranean trip these days.)

The Italian Opera House was opened in 1869, when Egypt was alive with the completion of the Suez Canal. There, behind skilfully contrived grills, the Sultan's favorites, unseen to the audience, peered out upon the wonders of modern opera. Through political troubles in France, brought about by the War, the Verdi masterpiece was not seen until 1871 (December 24th). Verdi conducted it in Milan, at La Scala, in 1872. It was given at the Academy of Music in New York, in 1873. Annie Louise Carey, Campanini and Maurel were in the cast. The opera was produced in Philadelphia in December of the same year, but was not given in Paris or London until 1876.

Its revival in 1904 at the Metropolitan, with Caruso and his immortal *Celeste Aida*, greatly increased the interest in the work. In 1912, a monster production of the work was given in the sands at the foot of the Pyramids.

It is not known whether the story is of Oriental origin, but it is believed that Mariette Bey gave Verdi themes of Oriental character which the master adapted to his uses. That he understood the so-called "Oriental" scale, which is approximately—

C—D—E flat—F sharp—G—A flat
B—C

is evident in many passages of great charm.

The opera has been sensationally successful ever since its first production, and such numbers as the famous *March*, *Celeste Aida*, *Ritorna Vincitor*, *O patria mia*, *O Terra Addio* are known in a million homes through the ever-popular talking machine records.

The opera brought endless distinctions to Verdi. In 1872, when it was given in Milan, the composer was recalled thirty-two times and was presented with an ivory baton ornamented with a diamond star, with *Aida* written in rubies and with his own name in other precious stones.

The Story of "Aida"

A story of romance and revenge, redolent of the mystery and enchantment of the age of the Pharaohs.

Act I. Memphis. A Hall in Pharaoh's Palace, the Pyramids in the distance. *Aida*, daughter of *Amonasro*, King of Ethiopia, is a captive slave at the Court of Memphis. *Rhadames* praises his "Heavenly *Aida*." A herald reports to the King an invasion of the Ethiopians under *Amonasro*. *Rhadames* is appointed to command the defense, receiving a banner from *Amneris*, the King's daughter.

Act II. A Hall in *Amneris*' Apartments. Preparations are in progress for a triumphal festival in honor of *Rhadames*' victorious return. *Amneris* encounters *Aida* and taunts her.

The scene changes to a gate of Thebes. The triumphal procession enters. *Aida* recognizes her father among the captives. To the appeal of *Rhadames* the King, frees all the captives, retaining only *Aida* and *Amonasro* as hostages.

Act III. Moonlight on the Banks of the Nile. *Aida* induces *Rhadames* to betray the Egyptian army into the power of her people who have again arisen. *Amneris*, leaving the Temple of Isis, pauses behind a pillar, overhears the lover's parting words, rushes in mad with jealousy, denounces the trio. *Aida* and *Amonasro* escape, but *Rhadames* is arrested as a traitor.

Act IV. A Room in the Palace. *Amneris*, in despair, offers safety to *Rhadames* if he will forsake *Aida*. Guards appear and conduct *Rhadames* to the judgment room. As the priests return from entombing *Rhadames* beneath the altar, *Amneris* denounces them. The scene changes to the Temple of Vulcan. About the splendid altar of Ptah the priests and priestesses chant their strange songs. In the dark vault below *Rhadames* awaits starvation. *Aida* emerges from hiding and they sing their plaintive farewell to earth.



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Irritation from Singing.

Q. After singing for five or ten minutes I become quite hoarse and have an irritated feeling at the back of the throat; if I persist yet longer I get a positive pain, like sore throat. My doctor is treating me for laryngitis, but the peculiar part of the thing is that I have neither pain nor hoarseness, nor irritation, when I do not sing. Can you advise me what to do?—VICTOR P., Philadelphia.

A. Your description shows plainly that your case is not one for a doctor, but rather for a competent singing teacher. If you had laryngitis, pharyngitis, or any other throat-itis, you would feel it not only when you sing but also when you do not sing; therefore, you have not any -itis (inflammation) anywhere. You suffer from a tight or constricted throat, caused by your own misguided efforts when singing. You ask for advice "what to do?" That which you need is not so much "what to do," but what to *don't*. 1. Don't exercise any voluntary effort anywhere except at the diaphragm. 2. Don't hold any part of the throat or face rigid. 3. Don't crane your neck forward or up. 4. Don't let your tongue slip back. 5. Don't set your jaw. I do not tell you what to do, because "to do" implies the effort of doing, and we want no effort. However, if you prefer the answer in a more positive form, I would advise you: 1. Let your tongue lie inert on the floor of your mouth, lightly touching the lower front teeth. 2. Drop your chin lightly and loosely, especially when attacking notes above D (fourth line, treble). 3. Think the pitch of the note. 4. Attack the note from the diaphragm. 5. While sustaining the sound with the smallest possible amount of breath, try to open your throat wider, by imagining that you are about to yawn, but *without letting the tongue slip back*. 6. Stand easily and level headed. 7. Concentrate all your attention upon these points.

When Practice Tires.

Q. I am not very strong and practicing tires me. When I have practiced for about forty-five minutes, I feel that I really must cease. I am so tired. But my teacher tells me that I ought to practice for a full hour at least, and twice daily—thus making two hours' work. I might be able to do so much if I could break the time into shorter periods. What do you advise?—MARION B., Albany, N. Y.

A. The hard and fast rule about this is: never practice when you are tired; always cease when you feel the first premonitory symptoms of fatigue—then read a book, or go for a walk and begin your practice again in half-an-hour or so, or as soon as you feel rested. It does far more harm than good to practice when tired.

The Chromatic Scale.

Q. Which fingers do you consider the best to use in playing the chromatic scale, in either hand?—DOROTHY, Central Falls, R. I.

A. Right hand: use thumb and second finger ascending on E and F, and B and C, the third finger on the black notes; descending by second and thumb on C and B and on F and E, third on black notes.

Left hand: ascending, second and thumb on E-F, B-C; descending, thumb and second on C-B, F-E—third on black notes always. Other fingers may be employed later when these are mastered.

False Relations.

Q. In Debussy's First Quartet for strings I find an F# in the bass against a Gb in the treble. Is not this a violation of the rule about false relations?—G. A. S., Providence, R. I.

A. Yes; there is no doubt about this being a false relation to the eye, and even to the ear on string instruments (though not so if played on the piano). In the modern schools of French and Russian composition, the old laws of false relations and consecutive fifths and octaves are frequently contravened. Also, much depends upon how the accidental is approached (ascending by a sharp, descending by a flat), and whether one of the notes so changed does not belong to a new tonality. For a more specific reply, please quote the two or three measures in question.

Albrechtsberger.

Q. Did Beethoven ever study with Albrechtsberger? Was the latter a composer or a pianist?—SISTER MARY, St. Paul, Minn.

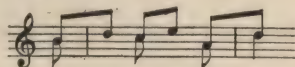
A. Johann George Albrechtsberger gave lessons in theory and composition to Beethoven in 1794. He was a well-known composer and theorist but, while he wrote much for the clavichord he was not noted as a performer on it. He became organist and choir director at the Carmelite Convent in Vienna, in 1772, and director of the music at St. Stephen's, Vienna, in 1792. He is best

known in this country by his treatise on *Composition and Thorough Bass*, edited in English by Sabina Novello.

The Up-beat.

Q. What is anacrusis?—ERNEST J., St. Louis, Mo.

A. Anacrusis (German, auftakt; English, up-beat), in literature, is the unaccented syllable or syllables at the beginning of a verse. In music, it is the short initial note of a piece or phrase which is not on the accented beat, for example:



According to some writers, the anacrusis form is the chief element of all musical life. Momigny (1762-1838) established the real anacrusis meaning of the weak beat, the recognition of binary and ternary measures and the distinction between masculine and feminine endings—briefly, the very essence of the whole theory of phrasing.

Rag and Jazz.

Q. I am a high school girl, in my last year, and I take piano lessons from an excellent male teacher, who allows me to study nothing but the best music by the best composers. Of course, rag-time and jazz are rigidly excluded. But whenever I play for friends at home, or to my fellow-students at school "times," I am condemned with faint praise by the former, and the girls tell me to "can that stuff—that's not music, only exercises!" What must I do?—VERA M., Harrisburg, Pa.

A. Do exactly as your teacher instructs you for he is quite right. It will not be long before you realize that "rag" and "jazz" are parasites and excrescences, without any right even to the adjective "musical."

One Lesson a Week.

Q. Is one piano lesson a week sufficient? I am studying to become a solo pianist and, at the same time, to learn how to teach. My teacher tells me that I cannot possibly accomplish either of these with so little instruction.—JAMES J. J., Broad Street, Philadelphia, Pa.

A. This is another instance in which the teacher is quite right. It is curiously remarkable how many students pay out their good money to good teachers for good lessons and who yet seem disposed to question and cavil at the advice and instruction given. Having chosen a good, competent teacher, follow his advice and instruction to the letter. Quit your cavilling. Any manifestation of questioning or want of confidence on your part will assuredly diminish the teacher's interest in your training, to your certain prejudice. Make no mistake: the most important factor in your training is the degree of interest on your behalf that you can excite in your teacher. To reach your goal you have much to learn and acquire. Sight-reading, harmony and composition (including counterpoint, canon and fugue), form, musical history, interpretation, the art of teaching in all its ramifications. "One piano lesson a week" will not go very far towards all that. Therefore, take as many lessons as you can afford, and as you have the time to profit by.

Piano and Orchestra.

Q. Will you please tell me how it is that there is never any piano with symphony orchestras? Is not the piano considered as an orchestral instrument?—ELSIE A., Lansing, Mich.

A. As a general thing, the piano has not been treated as an orchestral instrument, probably because its metallic tone does not blend well with the other instruments. For this reason, it has been treated as a solo instrument, in concert (concerto), in agreement, or playing with) with the full orchestra as an accompaniment, but not as a component part of the orchestra. Nevertheless, some composers have written for it as an integral part of the orchestra in their symphonic compositions, for example: Vincent d'Indy, Saint-Saëns, Berlioz; and the day is probably not far distant when the piano will have its own well-defined place in symphonic compositions.

Percussion Instruments.

Q. What are the chief instruments of percussion?—ANNE-MARIE, Boston.

A. Drums, including the kettle drum (capable of being tuned to different pitch), bass drum, side or snare drum, tambourine, tambourin provençal (like an elongated side drum), cymbals, Chinese gong, triangle, bells (or bars of metal in imitation of bell sounds), carillon or glockenspiel, xylophone, celesta, and—last, but not least—the piano.

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The Inventor of the Pneumatic Action

By T. W. Hinton

CHARLES Spackman Barker was born at Bath, October 10, 1806. When only five years of age he had the misfortune to lose his father who was an artist, the younger of three brothers, all of whom followed the same profession.

It was the boy's good fortune to be adopted by his godfather and moreover to receive an excellent education. From a very early age he showed an inherited gift for drawing and evinced great interest in natural science and chemistry. Unfortunately his godfather was unable to see anything in the pursuit of such attainments other than an unworthy trifling with higher advantages and in consequence Barker was removed from school rather prematurely and apprenticed to an apothecary and chemist at Bath.

It has been stated that Barker was for a time a medical student but, throughout a period of seven years during which I was acquainted with him, I cannot recall any utterance of his which corroborates this statement.

The version, which I (at the time a youth of eighteen) eagerly gathered from his lips one Sunday in Paris, when we were sheltering from the rain under a porte-cochere, was that he was apprenticed to an apothecary. This apothecary used to draw teeth and the country people on Fair days often kept him very busy. Now one of Barker's greatest troubles had been the obligation to assist in holding down patients while his master demolished their jaws with a "pelican" (an instrument now happily obsolete); and their howls and blood-curdling screams used to unnerve and upset him not a little.

When it came to his lot to learn the "butchering business", as he facetiously termed it, he refused point blank and thus friction between himself and his master commenced which culminated in his leaving before he was "out of his time".

Two years afterwards we find him described as an organ-builder at Bath, having returned to his native city after spending in London most of the time which had intervened. Some biographical notices state that during the period in question Barker had learned organ building at the shop of an eminent organ builder in London; but here two questions arise: (1) Who was the eminent builder? and (2) Was it possible to thoroughly learn organ building in two years, especially for anyone not previously skilled in joinery?

There is evidently a break in the continuity of the records we possess which we can only note, pending the attainment of information bearing thereon.

It was when an "organ-builder" at Bath that Barker heard of the difficulty which Dr. Camidge experienced in playing the newly constructed organ at York Minster. The touch of this instrument was so heavy

and springy that Dr. Camidge, though a powerful man, was quite unable to control it. In a letter to Mr. Barker, Dr. Camidge expressed himself as follows: "With all the energy I can rally about me I am sometimes inclined to make a full stop from actual fatigue. Such a difficult touch as that of York Cathedral organ is doubtless sufficient to paralyze the efforts of most men".

Barker at once commenced to make experiments with a view to devising some means by which organ touch might be lightened, for some time trying in vain to utilize the power of compressed air in cylinders provided with pistons, but after many attempts in this direction he came to realize that the lateral friction of a piston was almost prohibitive unless wind of a pressure greater than was ever dreamed of at that time were used—and, abandoning the cylinders, he employed small bellows, or "motors" as we should now call them. This attempt was satisfactory, resulting in the production of a primitive type of pneumatic lever. Barker then approached Messrs. Hill, showing them how he had solved the difficulty which had marred their best organs:—York Minster and Birmingham Town Hall. Dr. Pole (*Treatise on Musical Instruments*, p. 77) deals with this episode in the following terms:—"In the first instance he (Barker) endeavored to introduce his apparatus (sic) in England. Experience in large organs was then totally wanting in England and his endeavors were unsuccessful. He therefore went to France where the subject was better understood, and the value of the new principle was at once appreciated." In order to establish his priority as the inventor, and, at the same time, to protect his interest before negotiations with Continental builders, Barker took out a French patent in 1839, and soon afterwards the pneumatic lever was applied with the greatest success to the organ at St. Denis.

—From *The Story of the Electric Organ*.

The Baby Organist

POSSIBLY one of the most astonishing instances in history of musical precocity is that of William Crotch or as he was later known, William Crotch, Mus. Doc. This child was born at Norwich, England, in 1775. His father was a carpenter who was musical enough to have built an organ for himself. The child commenced to play upon this instrument when a mere baby, at the age of two. At the age of four he gave daily organ recitals in London. He had the gift of absolute pitch. It should be remembered that Mozart's father did not begin to teach his child until he was four years old. In later years he became one of the most distinguished of England's musicians and eventually the principal of the Royal Academy of Music (1822).

"In music you will soon find out what personal benefit there is in being serviceable."—RUSKIN.

Making Sunday School Singing Interesting

By C. Harold Lowden

(The writer is a well known composer of music for Church and Sunday School)

How many schools are blessed with competent leaders? Probably not more than forty per cent. What about the balance? They are getting along somehow, and probably learning as many new songs as their more fortunate neighbors.

It is too often the fault of an incompetent or thoughtless superintendent, rather than a leader, that new songs are not learned. Time and again complaint has been made that while fully one-third of the songs in a book have never been tried, a superintendent will continue to announce the same old dozen or so songs until the school gets so tired of them it simply refuses to sing at all.

I believe at least one new song should be learned each session. Better still, if ten minutes could be spared some time during the session and could be designated as "new song period," the scholars would know what to expect, and I am confident would respond with enthusiasm.

I doubt if we can lay down a set of rules by which all schools may be governed in this matter, but I think all will agree that a good player is essential, and fortunately there are few schools that cannot boast of at least one good player. Unfortunately, the best player is not always used, but because of jealousy, politics in the Sunday School, or for some other reason, is kept out of service, while a less competent player is "murdering" everything attempted.

Learning a New Song

In teaching a new song, I first insist upon the undivided attention of the school while the accompanist carefully plays it through. If there are any particular instructions concerning phrasing, emphasis, or difficult time, I give them, and then usually sing it straight through with the school. Sometimes I vary this by teaching a chorus first, particularly if I know an attractive chorus will "swing" a more difficult verse. Usually I sing the first verse twice, each time calling attention to anything that needs it, and sometimes it is well to sing a chorus three or four times, but I think it unwise to keep at one song until the school becomes tired.

Time and again circumstances develop that require instant attention, and many times plans must be quickly changed to meet the occasion. A real leader is always ready for any emergency and many times his success is dependent on his quick thinking and his ability to grasp an unusual situation and make the best of it. At all times there must be manifested a spirit of optimism, but it must be real and not assumed, for a

bluffer is soon detected and might as well give up when he is discovered.

It is my contention that it is entirely out of place in Sunday School to have a "bellowing bull," or a "jumping jack" to show off, or conduct a cheap vaudeville performance. The music should be a wonderful means of worship, and the leader should simply direct that worship by starting the song, calling attention to some particularly striking thought of the words or beauty of the music, keeping every scholar interested, and at all times striving to drive home the message of the song, rather than to impress upon them his own accomplishments. Some leaders forget that they are there to lead others in singing instead of showing off their own voices. A leader should not fail to catch the spirit of the song, the message of which he desires to impress upon those he is leading. The composer has given a message which he wishes conveyed. Many times an entirely different meaning is given. Study the song and give proper emphasis to the points as they impress you. Tempo is a study in itself. Some leaders seem unable to judge the time in which a song should be sung by the nature and subject of the song. Many songs are perfect gems if kept up to the time, while their effectiveness is entirely lost by dragging. Then there are songs which are wonderfully impressive if sung slowly and completely spoiled if taken quickly.

Competent Leadership

Some of my readers may contend that I have lost sight of the incompetent leader, and that my article is rather stressing the competent leader. I don't believe there are many really incompetent leaders; that is, incompetent in the sense that they are not willing to learn. I believe the most untrained leader has within him the possibilities of competent leadership, and in this article I have tried to put before him suggestions that I believe will help him to measure up. He may not now be doing the things I have suggested, but the man with a fairly good voice, a genuine love of music and of children, a pleasing smile and common, ordinary "horse-sense" can become a really good leader.

Music is taught in most of the public schools, and this makes it much easier to teach new music in the Sunday-schools, and for this reason, if I were a superintendent of a school I would be more interested in getting a leader with real religion and common sense than outstanding musical ability. That does not mean that I do not stand for capable musicians in Sunday-school work, for I would pay good money any time for a spiritual, tactful musician with an attractive personality; however, this combination is sometimes difficult to find, and if I couldn't have the ideal, I would lay emphasis upon spirituality and good sense.

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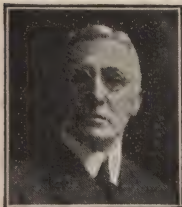
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regular intervals, and I believe the average school will pretty nearly take care of itself in the learning of new music.

Perhaps before closing it might be well to express my conviction that the efficiency of a school should not be sacri-

The Pastor's Viewpoint

By Rev. Henry B. Hudson

I respond to the article in the "Department for Organists" in the February ETUDE with a few words in behalf of the ministers who are often given "the jim jams" by the over zealous organists. If, as the writer suggested, ministers should be given a musical training (and it is desirable), then, also, organists surely should be given a course of Bible study, that they might better understand an organist's place in a church service. Far from being the "chief cook and bottle washer," the organist is not indispensable.

Indeed, there is grave reason to question the wisdom of turning three-fourths of the time devoted to a christian church service over to a Christless organist and a Godless choir. "What concord has Christ with Belial; or what part hath he that believeth with an infidel?"

A christian church is not a concert hall, nor were its methods designed to be chiefly musical; as a reference to the Divine institution and commission of the church will show. Then how little short of impertinence are all assumptions of authority by organists and choirs to control the order and conduct of any church service.

Since the pastor is everywhere held responsible for the success or failure of a church under his ministry, why should an organist expect to select the hymns to be sung any more than the text and theme of the sermon? Every successful minister chooses the hymns for his service with as great care as is given to the choice of a text for the sermon; for they are as important and useful. And rarely can the music be the determining factor as is usually the case when left to an organist.

How frequently has the writer, when invited to supply for a Sunday some neighboring church, been handed a selection of hymns by the organist with the cool announcement "here are the hymns for the service," only to find the music wholly unknown to the congregation while the words would be a fitting accompaniment to an address on "Hair oil as a Fertilizer for Bald headed Organists."

If organists would leave the selection of hymns with the minister where it belongs, and devote more effort to training the choir to sing them intelligently with a distinct enunciation, there would be less justice in the common criticism that most choirs sing in an unknown tongue because hardly a word can be understood by the listeners.

ficed for any individual. An inefficient person who refuses to develop, whether he be a superintendent, chorister, pianist, or teacher, should be tactfully approached, and with the kindest possible explanation, should be replaced.—From *The Sunday School Times*.

Our churches are sufficiently tormented with new publications containing ten or a dozen fair hymns with 100 to 200 other miscalled Gospel Hymns, with tunes that would disgrace a lunatic asylum. And when an organist turns loose a musical diatribe that would discourage a gathering of Kilkenny cats, the provocation would justify the minister in "a laying on of hands."

Another modern abomination to which organists might profitably devote some remedial attention is the soloist who sings as if overcome with stage fright. How many otherwise fine voices are ruined by that trembling tone which is mistaken for an accomplishment by some near-musicians. Suppose an organ should develop a fixed tremolo habit how long before the organist would yell for a tuner? Yet minister and congregation are expected to sit in placid contentment while that type of a singer (?) murders a hymn.

While about it, I may as well "hit him again" and call attention to the number of organists who mistake noise for music. The soft accompaniment that permits the clear sweet tones of the singer's voice to dominate is an unknown art to that large class of organists who regard a solo as a feeble accompaniment to the thunder of the organ. The result is about as uplifting an exercise as a pup chasing a railroad train; his jaw can be seen to be working, but his voice is lost in the roar of the train.

One closing thought regarding the comparative value in CHURCH SERVICES of the so-called classical music and the simpler tunes so widely used in christian worship. An experience of over forty years in the ministry, many of them in the chief city of this country, and extending from the Atlantic to the Pacific, has left unanswered, from the organist's viewpoint, the question "Why great crowds will attend day after day two services—at ten and two o'clock—sometimes held in a prominent church on Fifth Avenue (not during Lent) where the music played by a widely known organist and sung by the congregation was the simple gospel hymns; while year after year the regular Sunday services in the same church with the music confined to an organist's ideal of "high class" finds the house but partly filled."

Yet "There is a reason".

The Treatment of Hymn Tunes

By William Reed

THE ORGAN accompaniment to hymn tunes should be not only appropriate, but also interesting and subtly impelling. Something can be done with most tunes, and a studious consideration of the ways and means available will, if judiciously applied, repay effort in this direction.

A general review of what is desirable may be thus summarized:—

- (a) A sympathetic atmosphere, well maintained.
- (b) Variety of registration within certain limits.
- (c) Considerations as to Touch, Accent, Use of Pedal, etc.
- (d) Such reinforcement on occasion as will assist and uphold the pitch.

THE PLAYING OVER

FIRST the organist should read through the text he is to accompany. This habit, once acquired, will enable him at a glance and with a moment's thought to formulate a general scheme which later can be developed and varied.

Second, in announcing a tune, it is well to play it exactly as written, viz. in four-part harmony, and as clearly as possible. In the case of unfamiliar tunes, the melody is best played solo-wise. Sometimes, otherwise, (and provided its construction permits) it is sufficient to play over merely the two last lines of a familiar tune.

The pedal helps to emphasize a robust tune: ordinarily, reserved, its entrance later will enhance the effect, as well as arrest the attention.

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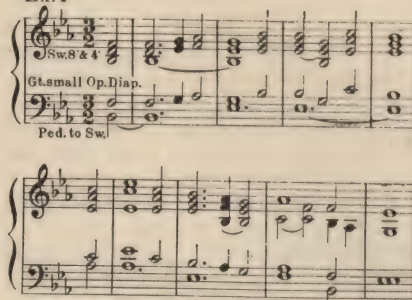
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A definite *tempo* should be at once established and afterward unflinchingly maintained. This, added to helpful registration, is what enables the experienced organist to stimulate and control the singing of large congregations.

A good effect is obtained by sometimes playing the concluding lines of a tune thus:—

Ex. 1

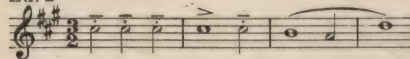


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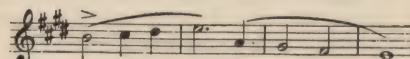
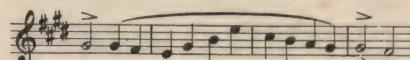
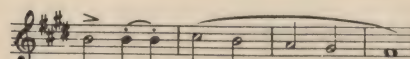
To ensure a good start, the registration of the first stanza should be of a general, hearty nature, due attention also being given to emphasis and a *non-legato* touch. As the hymn proceeds, these means may be somewhat relaxed, but they should be again resorted to if the singing drags or the pitch drops. And all this is to be done in such a manner as to be felt as well as heard, changes in registration being made without apparent effort or interruption of the *tempo*.

The following examples will illustrate the use of varied touch and accent which may be introduced for the sake of vigor of rhythm and phrasing.

Ex. 2



Ex. 3



When a stanza is sung unaccompanied, the choir necessarily leads. The discontinuance and re-entry of the organ must under such circumstances be so gradual as to be almost unnoticeable.

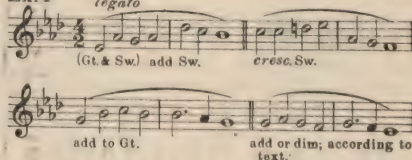
Reinforcements, etc.

Reinforcement may be effected by:—

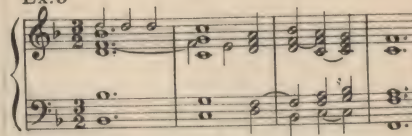
- The Swell and Crescendo Pedals.
- A temporary doubling of the inner parts.
- The addition of 8', 4', and (rarely) 16' registers. It should be noted that 2' registers should be avoided in hymn playing.

The following will serve as illustrations.

Ex. 4



Ex. 5



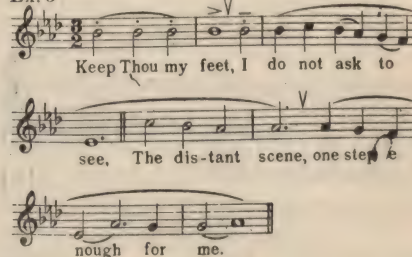
The doubling of the melody an octave higher is useful once in a while, but it is device to be withheld as a general rule. Sudden effects of *cresc.* and *dim.* are of no particular use. They are apt to create a halting and irritating effect.

The Tremolo is best avoided. Its atmosphere is *cheap*, and it interferes with the pitch.

Tune and Text

Hymn accompaniment demands phrasing which is, as far as possible, consistent with the punctuation of the words and the occasional overlapping of the tune. When exact phrasing cannot be associated with the words, and a hiatus in the resolution of chords occurs, one alternative is to sustain a chord for the fraction of time occupied by the voice-breathing.

Ex. 6



Examples like the above are not uncommon and make constant demands upon the ingenuity of the organist.

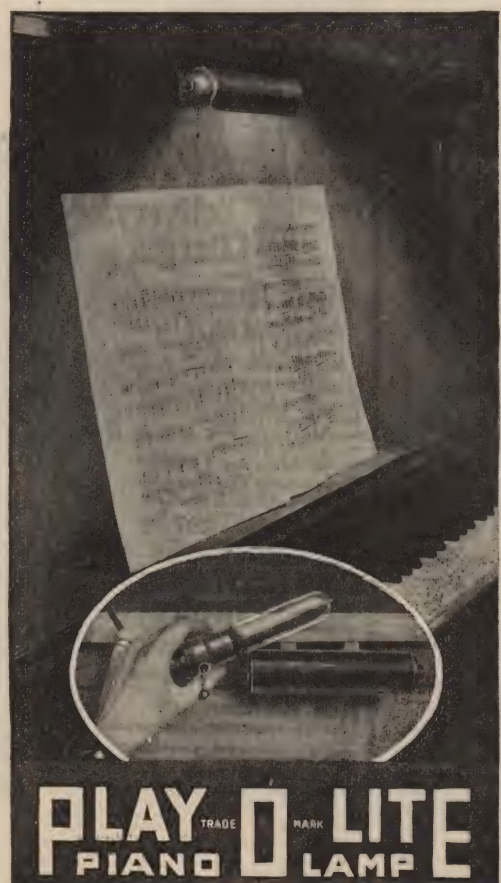
Extemporizing

E. H. Turpin

It may be that extemporization is more difficult to untrained minds than composition on paper. The original Samuel Wesley, as his son, our much esteemed treasurer tells, when applied to by a pupil anxious to learn extemporization, answered to the effect that he could not tell how he himself set about extemporizing. Schumann again, declared the real test of musicianship was to be found in putting ideas satisfactorily on paper and that extemporization was a matter of comparative ease. Now, I am not sure but that the student, and especially the young organist, should not try to systematize and strengthen by mental training his powers of extemporization, whether they be great or small. I venture to think that such attempts to acquire the power of methodically thinking would be further a useful adjunct to the general study of composition. To this end the student might place before himself the small form of duplex sentences of about sixteen bars; that is, make out a map of some sixteen bars, inserting a proposed initial in the

two first measures and at the usual point of their re-entrance at the ninth and tenth bars, the vacant measures being filled up by the player *ad libitum*. Such exercise might with advantage be preceded by mentally formed decisions as to scale structure and balance and character of the melody to be formed, with the corresponding style of the harmonies. To this form presently a tonic pedal of a few bars might be appended by way of coda, over which fragments of the initial theme might be freely imitated. Other forms could also be adopted in a similarly outlined form, with possibly notes of direction written over as to the best positions for cadence points or available small modulatory excursions and other hints. Of course I neither pretend to say that music can be manufactured, nor desire to induce those gifted with tone-thoughts to chain themselves to mechanical schemes. I do, though, earnestly desire the student to realize the fact that the act of successful composition involves the skilled use of idioms and methods.

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How to Study Music. By C. H. Farnsworth. Cloth bound. 294 pages. The Macmillan Co.

"A home life scene in a musical family" might fittingly characterize each chapter of the book. As if it were an incident of their daily associations, the members of the household discuss different phases of how to learn and to enjoy music. In sprightly, readable conversation, this is made very instructive and so interesting that one is tempted to let everything else "take a rest" till he has gone to the end. A welcome addition to informative musical literature.

Short History of Music. By Ethel Home. Cloth bound. 200 pages. Clayton F. Summy Co., agents for Weekes & Co., London, England.

In four parts, the first of which makes the annals of early music attractive through unusual little touches. Part II deals with the music of the sixteenth and seventeenth centuries; while each part which follows tells the musical story of a succeeding hundred years. Altogether, a valuable, succinct, and interesting little tome.

Elements of the Theory of Music. By H. J. Wrightson. Bound in boards. 51 pages. Published by the B. F. Wood Music Co.

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Dictionary of Musical Compositions and Composers. By W. Edmund Quarry. Cloth bound, 192 pages. Published by E. P. Dutton & Co., at \$2.00.

A book that should be in every musician's library, whether student or professional. It furnishes ready reference to almost every composition that can claim any degree of musical value, of fame or permanent notoriety, or that may be of interest to the student or antiquary.

Biographical Notes of all musicians who have made their dot in history. A Chronological Chart of Composers, and a very comprehensive Classified Compendium of books dealing with musical matters, complete the work.

Edward MacDowell, Reminiscences and Romance. By Natalie Alden Putnam. Paper bound, 69 pages. Published by Mrs. Graham Putnam, 600 S. Rampart St., Los Angeles, Cal., at 75 cents.

A booklet full of unique interest. A pupil, friend and admirer of the genius of our foremost American master musician has given us something out of the conventional type. Omitting the worshipful adulation so often characteristic of books of similar inspiration, the author has drawn an interesting picture of MacDowell, the man, the artist, the friend, the superlative yet human individual.

A Book of Descants. By Alan Gray. Cloth bound, 103 pages. Published by the Cambridge University Press, represented in America by The Macmillan Company.

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Choral Orchestration. By Cecil Forsyth. Cloth bound. 84 pages, octavo. Published by the H. W. Gray Co.

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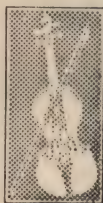
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Department for Violinists

Edited by ROBERT BRAINE

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The Violinist Should Study the Piano

A correspondent asks if it is "necessary to study the piano in order to become a successful violinist."

While many violin students do not study the piano; they would become better violinists if they did. The violin is primarily a melody instrument, and the violinist who studies the violin alone, fails to get the complete idea of compositions. The piano is complete in itself, and a student who studies such an instrument naturally gets a broader and more complete knowledge of music, than one who studies a single part.

Many of the most famous concert violinists of the day are excellent pianists as well, and it is safe to say that almost all of them have a fair working knowledge of the piano. Some time ago a concert was given in New York, in which a number of famous violinists participated. They took turns in playing the piano accompaniments for each others' solos, adding very much to the interest of the occasion.

The young violin student who is destined for the profession, should not fail to study the piano as well. Studying the two instruments, it is surprising how one helps the other, and how rapidly the young violinist progresses on both instruments. As an instance of this, I remember the case of Francis Macmillen, the well known American concert violinist, whom I had the honor of instructing for the first four years of his studies. He was an enthusiastic student of the piano, in addition to the violin, and when he was nine years of age was almost as proficient a pianist as violinist. At that early age I remember that he gave a public recital, lasting an hour and a half, the first half of the program consisting of solo works for the piano, and the latter half of violin solos. He received equal applause for his work on both instruments. He is still a capable pianist.

Another advantage which accrues to the violinist, who is an expert pianist as well, is that of being able to study the accompaniments to his violin pieces, and figure out the most effective ways of playing them. If he is an expert and artistic pianist who understands the piano playing thoroughly, he can then instruct his accompanist as to how he wishes the accompaniment to be played. Only the kings in the profession of violin playing can afford to employ great accompanists, who understand their professions thoroughly. The value of a good accompanist cannot be overestimated. Many of the European violinists in their world tours, take an accompanist with them, being unwilling to trust to picking up local accompanists in the countries they visit. The late Pablo Sarasate, the famous Spanish violinist, had as his accompanist Mme. Bertha Marx, and she accompanied him in all his world tours. Almost all the other great violinists have their favorite accompanists, who from long continued co-operation know their style, and their ideas of all the compositions in their repertoire.

Lesser violinists have to rely on all sorts of accompanists, and it is a distinct advantage if they have enough pianistic ability to give their accompanists the proper ideas as to just how the accompaniments should

be played, and how to bring out the various effects in them.

The violin teacher is under a heavy disadvantage if he cannot play the piano. After a student has worked out the technique of a violin composition reasonably well, his progress in fully mastering it, is wonderfully accelerated, by having his teacher occasionally play the piano accompaniment with him. He hears the accompanying, harmony, the counter melodies, and all the various effects as a whole, as the composer intended them; and he grasps the idea of the composition in half the time that we would if he played the violin part without hearing the accompaniment. The pupil also enjoys his lesson much better if his teacher can play the piano parts to his solo work. I have not the slightest doubt that the violin teacher who is also a skillful pianist, can get and hold from 50 to 100 per cent more pupils, than the teacher who cannot play the piano.

Piano playing to the violin teacher becomes doubly useful when he gives a pupils' recital. If the teacher plays the accompaniments, the pupils will play twice as well as they would with a strange accompanist, because the teacher plays the tempos exactly as he has taught them to the pupil, and all the expression, nuances, and the conception of the compositions are the same. In addition the teacher can follow his pupils better and can cover up little slips which they are certain to make. Last and probably the most important of all is the confidence the pupil feels with his teacher at the piano, making him much less likely to suffer from stage fright or nervousness.

Another important advantage to the violinist, of playing the piano, is the fact that it gives him another source of income, if necessary. Many violin teachers, especially in the smaller towns, teach the piano as well. Then there is the chance of playing piano with small orchestras, or if he has studied the organ as well, of playing the organ in church. I have known many violinists, who would have had to give up the profession altogether, if they had relied on the violin alone, but who were able to make a comfortable income by eking out their earnings from the violin by piano teaching and playing.

There are not a few conservatories, where it is obligatory to study the piano, no matter what other instrument one is making his principle study. This seems to me an excellent idea. The violin student studying for the profession will find it of the greatest possible advantage, to gain as thorough and comprehensive knowledge of the piano as he possibly can.

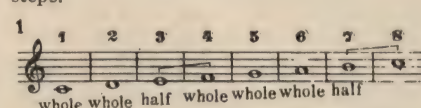
Little Hints

WHEN a steel E string has been put on, and there is a surplus length at the peg, this surplus end of the string should not be left sticking straight out from the string box, as the end is sharp as a needle and is apt to prick the fingers when the violin is tuned. It is best to cut the surplus end of the string off with a pair of wire clippers, and then bend the end of the wire into a little loop which sticks down into the string box, out of the way.

A System for the Study of Whole and Half Steps in Violin Playing

By James Mercer

THE scale of C major, the model upon which all other major scales are constructed, has five whole steps and two half steps.

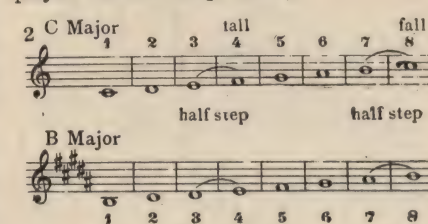


A whole step consists of a chromatic and a diatonic half-step. When spaced upon the finger-board of the violin, it is twice the distance of the half-step.

The half-steps in the scale, coming between E-F and B-C or degrees 3-4 and 7-8, are the most important feature of the scale; and form the basis upon which this article is written.

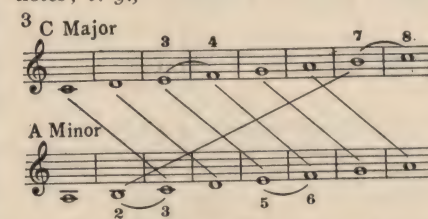
Referring to the scale of C major, the brackets show F and C as half-steps, and these half-steps being only half the distance of whole steps, F and C are "falling tones," or tones played one half-step lower.

As all major scales are constructed upon the same plan of whole and half-steps, one rule will answer for all; e. g., the fingers which take the fourth and eighth degrees, of any major scale, "must fall" (must be played one half-step lower).



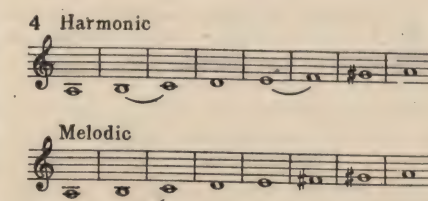
The Minor Scale

Taking the scale of A minor and arranging it below its relative major, we find both scales having identically the same notes; e. g.,



and the falling tones of C major become the falling tones in A minor, only appearing upon different degrees of the scale; e. g., 2-3 and 5-6, and are played one half-step lower.

The minor scale also appears in two other forms, called harmonic and melodic; but these have one or more of their tones altered; e. g.,

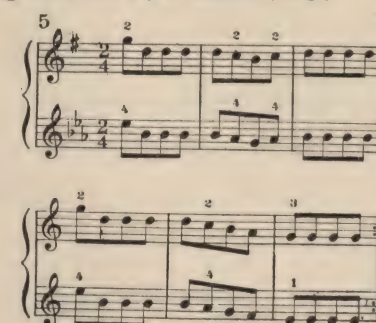


But these altered notes do not change the fundamental rule. In the harmonic

scale, C and F fall one half-step and G# is an altered or raised note. In the melodic scale C falls one half-step and F# and G# are altered or raised notes.

Transposition

The same principles apply in transposing from one key to another; e. g.,



The falling tones of G major become the falling tones in E flat major, or half-steps. All other tones are whole steps.

A thorough study of these falling tones, which appear in all scales, and the principle may be applied to any music, will prove of the greatest benefit, both in regard to purity of intonation and a more comprehensive understanding of the peculiarities of the instrument.

Imitative Violin Music

There has always been much discussion among critics as to how far a composer could go in distinctly imitative music without transgressing the rules of good art. Such music is called "program" music. The great variety of sounds which can be made on the violin, causes composers to use this instrument for imitating a vast number of sounds in nature and life. There is a great sameness in the tones of other instruments, but the violin can be played not only with the bow, but the strings can be played *pizzicato*, giving effects like the harp or guitar, or other similar instruments. Then the use of natural and artificial harmonics giving effects like the flute, flageolet, the horn, and other wind instruments, opens up a vast range of sounds, quite different from the ordinary tones of the violin. Imitative effects of this character are freely and legitimately employed by composers in writing violin solo music, and the violin parts in orchestral compositions.

H. Leonard, the well known French composer and violinist, went a step further when he wrote his well known "*Scenes Humoristiques*, Op 61, five descriptive pieces". These pieces are as follows: *Coq et Poules* (Rooster and Hens), *Au Fonds des Bois* (In the dark Woods), *Chatte et Souris* (Cat and Mice), *L'Ane et L'Anier* (Donkey and Driver), *Serenade du Lapin Bellicieux* (Serenade of the martial Rabbit).

These pieces are written in a humorous vein, and are all directly imitative as their titles would suggest. In the Donkey and Driver, the "hee-haw" and braying of the donkeys are imitated. At one point it is indicated to bow on the tail-piece, the bow then glancing off to the short ends of the string between the bridge and the tail-piece. This imitates the braying of the donkey in the manner of vaudeville trick violinists, who imitate the grunting of pigs, the braying of donkeys, etc., in this way.

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Of the above series of descriptive pieces the "Serenade of the Martial Rabbit", is probably the most artistic. It can be used on good programs, as a novelty, and never fails to create a sensation, if well played. Leonard got the idea for the composition from one of the mechanical toys,—in this case a warlike rabbit—which are so popular in France. The piece opens with the rabbit playing the drum, represented by a series of chords struck by the stick of the bow instead of the hair (col legno, as it is marked).



This illustration represents the drumming of the rabbit and is played with the wood (back) of the bow and not with the hair. The three notes slurred together should be played with the bounding bow. While these chords are being played, the piano plays a pleasing melody. The rabbit is then supposed to play the bugle, and then a march movement in double stops. The composition ends with the same drumming effect, with the back of the bow, and an imitation of the spring (in the clockwork by which the toy is operated) stopping.

These compositions are quite extensively used in France, and it is surprising that they are not used more generally by American teachers, as novelties; since they always can be calculated upon to delight mixed audiences. American editions of these pieces are available.

Ricochet Bowing

A CORRESPONDENT sends a passage taken from the *Fifth Air Varié* by Dancla, and asks how it can be most effectively bowed.



There is only one way to bow this passage, and that is with *ricochet* bowing as it is marked. The word *ricochet* means bouncing or bounding. This bowing is best done near the middle of the bow where the stick best responds. The bow is thrown lightly on the string so that it will rebound as pulled along (down bow in the example) thus making the two thirty-second notes. A very small amount of bow is used where only two notes are played; an inch or two is all that is necessary. Many fail in learning to execute this stroke because they hold the bow down on the string after the first note, thus preventing it from rebounding, which it will do, like a rubber ball if given the chance.

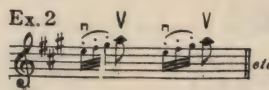
Ricochet bowing can be performed with either down or up bow; but it is much easier with the down bow. Care must be taken to give the notes their proper value, many players failing to acquire sufficient control over this bowing to play passages in correct time. It should be practiced on the open strings at first. Two, three, four, or more notes should be practiced with this bowing. The illustration of a stone skipping several times on the surface of the water when skilfully thrown, often

gives the student a mental picture of this bowing.

The wrist does not consciously control each note in a *ricochet* passage, as the notes are produced solely by the rebounding of the bow. Constant practice will enable the violin student to control the rapidity of this rebounding.

The student usually gets his first idea of this bowing by playing the two notes to be played *ricochet* very slowly, lifting the bow off the string between the notes. Having thus obtained an idea of the direction of each stroke, he can try throwing the bow down on the string and letting it rebound. The bow must be pulled along, otherwise the rebounds cannot be made.

Passages in *ricochet* where the notes (as in the example) are the same, are much easier than where a different finger must be used each time the rebounding bow strikes the string. A passage of this kind is given below.



The bow is thrown on the open string E with the down stroke. It rebounds and as it strikes the string the second time, the first finger must be in place on the E string to make the note F sharp. As the bow strikes the string the third time the second finger must be in place to make the note G sharp. The speed of the stroke when the bow is thrown upon the string controls the rapidity of the rebounding.

How the Busy Amateur Violinist Can Keep in Practice

John P. Labofish

EVERY once in a while I meet someone who once was a good amateur violinist, but who lost his taste for Kreutzer and Fiorillo when he stopped taking lessons, and now hardly ever touches his instrument. He says, "I wish I could keep up my playing, but I cannot afford to spend two or three hours a day on exercises, so I have just let it drop."

I have not taken lessons for about eight years, and at times I did not play for months. Not long ago I made myself a schedule of practice that has put me back into fairly good playing condition without much work. I hope that all persons similarly situated will try it. Here it is:

1. Finger exercises without the bow—5 minutes.
Carl Flesch's *Urstudien* or the *Nemusier* will give plenty of exercising material for strengthening and freeing the fingers, and shaping the hand to the violin.

2. Bowing exercises on open strings—10 minutes.

Bates "Bow Control Exercises." I believe these exercises give more specific results for the time spent on them than the more complete works of Sevcik and others. The student should exercise himself in all the bowings in Bates' book every day.

3. Shifting exercises—5 minutes.

Two or three lines a day from Bytovsky, Bryant or Siegfried Eberhardt. These will cure bad intonation, the thing that makes so many enemies for the "rusty" violinist.

4. Scales and arpeggi—10 minutes.

One scale a day from David's "Violin School, part 2." Play it in every way you can—long scale, arpeggio, broken thirds and thirds, broken sixths and sixths, octaves, tenths, etc.

When you have finished one half hour of this kind of practice, you will be able to enjoy yourself with solos, overtures, or any of the other things that make amateur "fiddling" such a pleasure.

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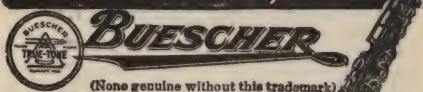
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Also it is a good idea to use the colored pencil for underscoring expression marks, and for writing special directions on the music. It is not a bad idea to have the pupil himself underscore expression marks, make rings around the signature where there is a change of key, etc. One of the

most successful teachers I ever knew, insisted on each of his pupils buying a colored pencil, and underscoring every expression mark and special direction which was printed in the music. He also compelled each pupil to buy a musical dictionary and look up the meaning of each one of these underscored directions and expression mark. The result was that his pupils became remarkably well informed in the meaning of musical terms, and their playing naturally showed the effects of their knowledge.

The average teacher does not do enough marking of the pupils' music. There are many special directions and hints, of which the printed page says nothing, which the teacher would do well to mark on the music with a colored pencil. Eminent teachers always do a great deal of such marking. A solo studied with a great violin teacher will be almost covered with changes marked in the slurring, bowing directions, expression marks, hints on the proper tone for the various parts of the composition, and all sorts of advice to the pupil about how to practice, and how to work out the technic of difficult passages.

It is an excellent idea for the teacher to mark the date on the music when the lesson was assigned, and how much of the composition the pupil is to study.

The Five Violin Finger-Combinations

By G. F. Schwartz

PAINSTAKING violin students probably may have noticed that, as scale passages are being played on different strings and in different keys, the fingers assume different groupings or combinations according to the location of the major and minor seconds (whole and half steps). For example on the *a* string, in the key of C fingers 1 and 2 are together, while fingers 2, 3 and 4 are separated from each other. By experimenting with the various keys, both major and melodic minor, it will be found that five different combinations are used. These may be illustrated as follows: (1) 1 2-3-4, (2) 1-2 3-4, (3) 1-2-3 4, (4) 1 2-3 4, (5) 1-2-3-4. The dash, of course, indicates the position of the whole step. Number one may be known as the "Combination" of the Lower Half, abbreviated L H. Two is the Middle Half, M H. Three is the Upper Half, U H. Four is the Middle Whole, M W. Five is the Open combination, O. Familiarity with this system of mentally plotting out the finger-board will do much toward building up an accurate and confident technic, especially with young beginners, or with those whose ear is not as sensitive to correct intonation as well as those who, though naturally well-intentioned, are liable to be somewhat careless in the matter of finger management.

The use of the Five Combinations serves also as a connecting link between the theoretical knowledge of scale formations and the mechanical technic of the finger-board. These two elements of musicianship should be continually correlated and made to work together; otherwise the student is liable to fall into loose and careless habits.

For the purpose of sight reading it is important that the violinist should acquire the habit of not only seeing but in some way relating several notes at once. In passage work particularly, the recognition

of four successive notes related according to one or another of the Five Combinations will do a great deal toward the acquisition of speed confidence and intelligence in sight reading.

Most useful perhaps, is the application of the Combinations to the gradual mastery of difficult details of a composition. The music may be marked (with pencil) designating the combinations required and erased when no longer necessary. To illustrate: take Beethoven's *Sonata in D*, Op. 12, No. 1, commencing with measure 11 which will be marked M H, 12 and 13 (*d* string) M H, and so on.

Last but not least, simple mechanical exercises may be devised from the Five Combinations. In fact a preliminary familiarity may be most satisfactorily gained in this manner. Each combination should be converted into a muscular habit on each of the four strings; at the outset in the first position only, and later in the higher positions. Still later it is important to commence with the 2nd, 3rd or 4th finger and complete the group of four notes by passing over to the next string above or below. For example, commencing with *d* (3rd finger on the *a* string) play next *eb* (4th) then *f* (1st finger on the *e* string) and *g* (2nd), making the Combination of the Upper Half Step, U H.

There is a story that a pupil once told Bach that he yearned to play like his master; whereupon, Bach, with keen sarcasm replied, "You have ten fingers as I also have." Some violin students seem to fancy that correct finger habits will form spontaneously and automatically. The fingers themselves, unfortunately, are not supplied individually with self-starting brains; and the fact should not be lost sight of that, though the fingers are the willing tools of an active mind, they are absolutely helpless without intelligent mental guidance.

Two Violin Questions

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By Edwin H. Pierce. Part III

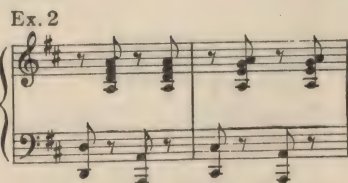
Editor's Note.—Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following article, the first of a series which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude," has had long practical experience in this subject and has conducted many small orchestras. He explains everything in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence in any study, but short inquiries of readers interested in this series will be answered when possible.]

The Orchestral Piano Part

IN arranging a piano piece for orchestra, it is quite possible simply to leave the piece as it stands, in the piano part, but the effect is vastly improved if the part be re-arranged. That is done by omitting (in general) the melody, and using the two hands of the player more simply and efficiently for bass and chords. Thus, in Moszkowski's *Serenata*, the two first measures need no alteration, but beginning with the third measure, we change it from

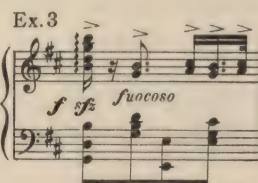


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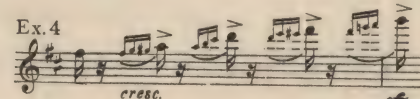
leaving the melody to the violin part.

This is the general procedure, but there are exceptions: for instance at the nineteenth measure, where the tones are intended to have a certain force and solidity



it would sound well to leave the piano part as written, thus reinforcing the violins and other instruments instead of merely accompanying them.

Then, too, there are many places where a part may be "cued in" on the orchestral piano copy, with advantage. This is especially the case with the flute part. For instance, take the twenty-fourth measure of this same piece:



This is essentially a passage proper for flute. It might be given to violin, but would be very difficult for any ordinary amateur player, consequently it would be best to retain it in the orchestral piano part, marking it, however, "flute." Other parts frequently cued in for piano, when occasion demands are the cello and the drums. Of course, this should be regarded as a mere makeshift, but it is after all a useful one.

(To be continued)

Poise, and How to Obtain It

By Chas. Johnstone, Mus. Bac.

WHAT IS POISE? Applied to Music, a definition, perhaps most easily understood, would be "self-control," or "self-possession." In all matters of performance, public or private, in Music or any other art, this is a most necessary thing to have. Its lack may be evidenced in many forms. The player, singer, or reader, whose danger of breaking down makes the cold chills run down the back; the speaker who flounders around, trying to find a way out of some sentence he has started; the person losing his temper because he is getting worsted in an argument; all of these are illustrations of the lack of poise.

How, then, shall we get this POISE? The key to it lies in the axiom that KNOWLEDGE IS POWER.

There are four classes of performers. First, those who do not understand their subject and fully realize the fact. Second, those who do not understand their subject, but fail to realize the fact. Third, those who do understand their subject, but are afraid for fear they will get stuck. Fourth, those who know their subject, and know, without any doubt, that they know it.

The first class, in their lack of knowledge, display their wisdom by their silence. The second are the "bumptious" ones; and, verily, they have their reward. The third kind are an annoyance. The fourth are the only class of people worth listening to. If we know a thing, and know that

we know it, we cannot be shaken from our position.

It is just this knowledge, then, that gives us self-possession or poise. If we really understand a subject, we can explain every detail of it. And the reverse is equally true. If we cannot explain every detail of a subject, we don't really understand it.

Now, let us apply all this to the case of the young student. Do you really understand Time, Accent, Scales, Chords, Intervals, Accidentals, etc., so that you can clearly define and explain their rules, and not be stuck by a rapid-fire cross-questioning? Can you play any and every passage of your piece off-hand, without fear of making a bungle of it? If you cannot do this, then your self-control is in danger. Therefore, your first great care must be to KNOW, and KNOW that you KNOW.

A second help is a strong, clear brain. To this end one must cultivate the habit of Deep Breathing; as the amount of blood supplied to the brain depends upon this; and without this supply the mind cannot do its work effectively.

A further aid is belief in one's self. Pessimism never did any one any good. Persistence, and a will that won't take denial are the two great factors of success. As already remarked, KNOWLEDGE IS POWER. This, and this alone gives power and POISE.

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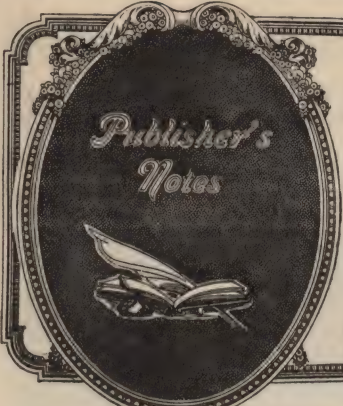
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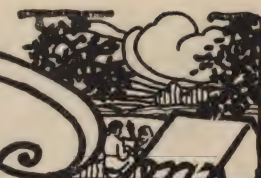
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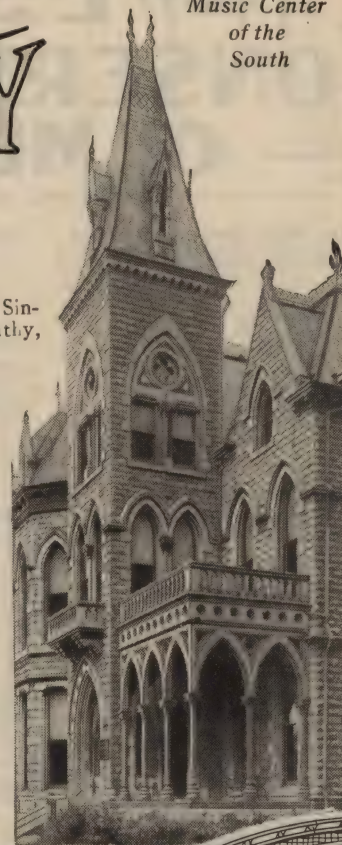
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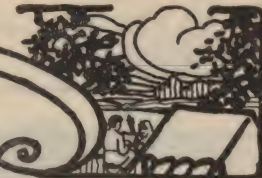
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Chronological List of Musicians

By Julia E. Williams

Have you copied all the lists in your notebook? If you have not, summer is a good time to copy the back lists. This is the seventh and there will be just one more for you to copy.

- 1831—1907, Joseph Joachim, Born in Hungary. Violinist, composer and teacher.
- 1833—1897, Johann Brahms, German. Composer. Follower of Bach and Beethoven, whom he considered the world's greatest masters.
- 1835—still living, Charles Camille Saint-Saens, French. Wrote his first symphony when sixteen years old. Organist and composer.
- 1836—1891, Leo Delibes, French. Composer of ballets and operas.
- 1837—1911, Felix Alexandre Guilmant, French. Organist and composer.
- 1840—1893, Peter Ilyitch Tchaikowski, Russian. Composer and teacher. Best known work is "Symphony Pathetique".
- 1841—1904, Antonin Dvorak, Bohemian. Visited America and his best known work "The New World symphony" is based on plantation melodies.
- 1842—1912, Jules Massenet, French. Composer. Best known opera is "Thais". Taught in Paris conservatoire.
- 1843—1907, Edward Hagerup Grieg, Norwegian. Began to compose when nine years old. Helped to develop the National music of Norway. Composed many piano pieces and 150 songs.
- 1844—1908, Nicholas Rimsky-Korsakov, Russian. Composer, conductor and teacher.
- 1845—still living, Leopold Auer, Hungarian. Violinist and great teacher of violin.
- 1843—still living, Vladimir de Pachman, Russian. Pianist, especially well-known for his playing of Chopin.
- 1849—1895, Benjamin Godard, French. Composer.
- 1850—1909, Ludwig Schytte, Danish. Composer. Pupil of Liszt.
- 1853—1918, Teresa Carreno, Venezuelan. Pianist and teacher of MacDowell.

Letter Box

DEAR JUNIOR ETUDE:

I am taking this opportunity to let you know how I enjoy THE ETUDE. I look forward to getting it each month. I have never seen any letters from Hawaii in the JUNIOR ETUDE Letter Box, so I thought I would write from Honolulu, the capital city of the Hawaiian Islands.

If some JUNIOR ETUDE friend would write to me I would gladly answer her letter, and tell her all she would like to know about these beautiful islands.

From your friend,
RUTH DOHERTY (Age 13),
Honolulu.

A True Fairy Story

By A. Y. W.

ONCE upon a time there lived a man named Valerus, who had studied music for many, many years. He was called the greatest musician in the world, and played before kings and queens, and great nobles. One night as he lay sleeping he dreamed of beautiful music, more beautiful than any he had ever heard. He awoke from his dream, and said to himself, "I will compose music like that and play it for all people, rich and poor. I am sure they will lead better lives because of the beautiful thoughts it will put into their hearts. It is more noble to teach people to live true, pure lives than to play for kings and queens."

So he gave up playing at the court and lived in a garret in the heart of a great city. He worked all the long days and far into the nights composing his dream music. He ate crusts of bread and slept upon a crude couch, for he had very little money. He did not mind these hardships, for at night, when the stars were shining he would look from his garret window out over the sombre city and think how wonderful it would be when his beautiful music had brightened its gloom.

At last, when the music was completed

and he had called all the people to come to hear it what do you think happened? *They did not care for it.* They looked at each other and said, "I can't make anything of it. It isn't pretty." All the time Valerus was playing they were whispering about their neighbors, laughing at rude jokes, and some of them even went to sleep. Valerus went sorrowfully back to his garret and soon died of a broken heart.

Two hundred years after his death a great conservatory of music was established in the city where Valerus had lived. Some one found the music he had composed and gave it to the great masters, who played it and said "How beautiful!" They taught it to their pupils, who soon learned to love the strains which the people, two hundred years before, had not been able to understand.

The lesson in this little story is easily seen. When your teacher gives you a piece of music by some great composer and you are not able to appreciate it do not say, "It is not pretty," but study it thoroughly until you are able by careful practice to bring out the beauty of its phrases and chords. Then perhaps you will say instead, "It is beautiful."

Singing Rhythms

SOMETIMES you come to a place in your piece that has a very complicated rhythm. Sometimes it is syncopation (you remember what that is, don't you?); or it may be a collection of dotted notes or dotted rests. Do these places ever give you any trouble? Sometimes you can get these rhythms very easily; and sometimes you get them very anti-easily, or hardly (or hardly get them at all, which is it?)

The next time you come to one of these troublesome places, sing it, or whistle it, instead of playing it. Clap the time beats

with your hands and sing or whistle the melody to your hand-claps. If it is still difficult divide the time beats and clap eighth-note beats instead of quarter-note beats.

If you do this several times in succession, correctly, you will not have any more trouble when you play the passage.

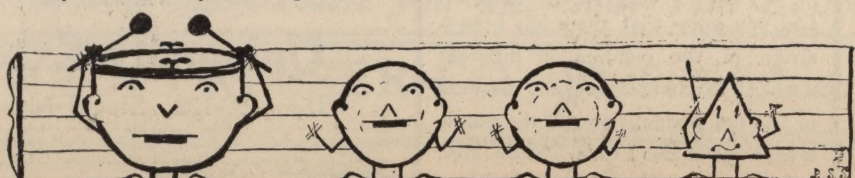
Doing this helps you to grasp the passage mentally and aurally. (Do you know what that means? If not, look it up. That will help you to remember.)

Bang! Crash! Bing! Boom!

By Rachel Sharpless Spiegel

SEE these instruments of percussion. Ah, that strange name sounds like Russian! It simply means that they only play when someone strikes them, or bangs away. The big fat fellow's a Kettledrum—his proper name is the Tympanum. He'll growl and mutter, or bang and boom, until you think of the crack of doom. The Cymbals hold by the straps of leather,

and mark the rhythm when clashed together. Tap the triangle, made of steel, and little fairy bells ring and peal. When the tympanist plays all three—that's the thing that amuses me! He skips around with an agile jump, and gives each one a quick whack or thump—the Cymbals, Triangle, then the Drum—gracious how he makes things hum!!

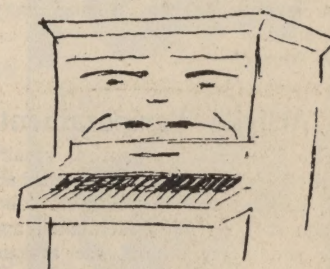


Sixty Seconds



WHAT can you do in sixty seconds? Give yourself a test, or if you have some friends with you give each other a test, and that way is really more fun, of course.

If you belong to a club the whole club can test each other. Get a pencil and paper and get ready to write—and put your thinking caps on—then look at your watch. See how many composers' names you can write down in just sixty seconds. The longest list wins of course. Then try pianists, or instruments or musical terms. Try this either by yourself or with others and you will really give yourself some surprises. You know dozens of names, but it is hard to make your brain work quickly when it is being timed; and one person could only think of one name in the entire sixty seconds. See what your record is.



The Piano's Complaint

"Oh dear me," the piano said,
"I feel weary in my head,
My keys are aching
And I'm out of tune,
My pedals squeak,
I'll be worn out soon."

Eleven people
Took lessons to-day
Hammering me
And trying to play.

Eleven people
Kept banging my keys,
Until I thought
A book I'd sieze

And throw it hard
At every one
Who thumped the way
The first had done.

No wonder I am almost dead
And want to rest my weary head."

Etude Portrait Series in New Form

THE ETUDE PORTRAIT SERIES published in the February (Mozart), March (Mendelssohn) and April (Beethoven) issues brought us a very large number of requests for its continuance.

We felt however in these days of shortages of paper and printing that one entire page of THE ETUDE, with sixteen portraits, was more than we ought to give every month.

Therefore we shall continue the series by printing one portrait each month. These will then be reprinted upon plain paper and the dozens of teachers who have started scrap books for their pupils may obtain a supply. We will furnish twenty portraits of Verdi, as below, for five cents in stamps.

The Portraits are also useful to be attached to any sheet of music as a kind of daily lesson in Musical History for little folks.



Riddle

Evangeline Close

I belong to a knife but not to a spoon;
I belong to a wit but not to a loon;
I belong to a tooth, sometimes to a tongue;
You find me in many a song that you've sung.

9. Answer—Sharp.

Artistic Temperaments

Did you ever hear anyone speak of an Artistic Temperament? Very probably you did, because everyone likes to talk about things they do not understand; and very few people understand the artistic temperament; that is, the *real* one.

Artistic temperaments are blamed for everything that goes wrong, and given as an excuse for everything that does not go just right. It frequently happens that when people lose their things or fail to keep their appointments, or let themselves become pouty or cross, they are excused on account of their so-called artistic temperaments which, as a matter of fact, is simply their ugly dispositions and careless habits. Instead of being excused they should be thoroughly scolded.

When you grow up you will realize the difference between a real artistic temperament and a fake one; and you will have no respect at all for the fakes—nobody has. But while you are young, just attend to your own things carefully and conscientiously do your practicing regularly and as your teacher directs, take care of your books and other possessions, and be neat and orderly, and keep your engagements—including music lessons—promptly. Do not think that you will ever amount to anything if you allow yourself to be careless and queer and humor your fake artistic temperament.

A Few Words About Mozart

By Clara Louise Gray

Doris and Laurice were two little girls studying Musical History.

"Oh! I do love the name of Mozart," and Laurice looked at Doris and smiled.

"Do the hard words trouble you, Laurice?"

"It says here incomprehensible precocity."

"I know what that means," said Doris. "It is a prodigy, which is a very bright child."

"When he was a baby almost, he wrote a minuet and I learned it all by heart at my last lesson."

Doris turned around with a proud gesture.

"Teacher was telling me about Mozart's ear, and how different it is from other ears because it was a musician's, and how as a boy he was full of humor and fun; and when he went to Italy the Court Ladies loved him dearly and called him Little Master."

Then Laurice said, "I am nine years old, and so are you. Just think, Mozart played the violin before the Empress Maria Theresa at that age; and then five years later he wrote an opera for the Christmas festivities at Milan."

Doris turned to Laurice and throwing her arms around her neck said, "Would it not be nice if Mozart lived with us now? His character was so nice and kind."

"I remember what it says about Mozart's genius," said Laurice.

"Teacher says that the book says, that the greatest gifts he had were given to those who never helped him."

"Why?" asked Doris.

"He needed a true friend to help him in his musical work; but he never found one."

"Oh dear, I do not like to talk about anyone's dying, do you, Laurice?"

"Mozart did not live very long," and Doris looked at the clock with a sigh.

"I do not like this part for it is so sad; but we must not forget it."

"Let us remember that he died quietly and simply, leaving behind him nine hundred and twenty compositions."

"My next lesson will be about Schubert," said Doris, and then the two little girls jumped up and ran away out into the bright and beautiful sunshine.

My Unruly Family

By Sidney Bushell

My thumbs were very naughty, for they seldom would obey,

My fingers, too, would waggle in the air,
And though I trained them carefully, an hour or so a day

Their misbehavior filled me with despair.

Until my teacher told me, in my most despondent mood,

Some day they will do just as they are told;

And when I thought how difficult I find it to be good,

I really couldn't find the heart to scold.

So when I'm feeling cranky, and inclined to say, "I won't!"

I think of my own family of ten—

Two rowdy boys and eight slim girls—Oh, well, I simply don't

And find I practice so much better then.

Did you know that there has been a strike, of the printers, in different parts of the United States? Because of this the competition and the puzzle is kept out of this Etude. More later.



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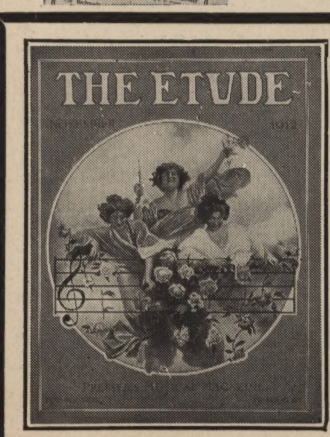
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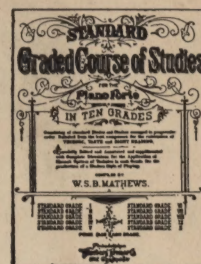
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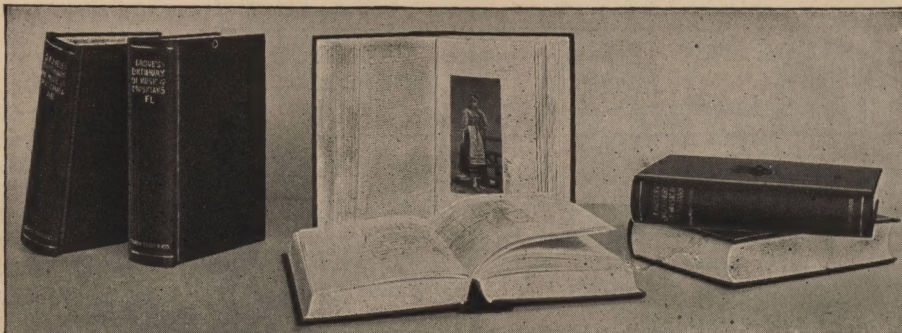
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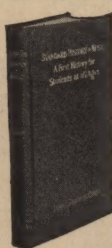
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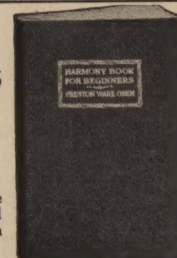
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